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OLD LONDON SILVER

ITS HISTORY, ITS MAKERS
AND ITS MARKS

BY

MONTAGUE HOWARD

WITH TWO HUNDRED ILLUSTRATIONS,
AND OVER FOUR THOUSAND FACSIMILES
OF MAKERS' MARKS AND HALL-MARKS

CHARLES SCRIBNER'S SONS
NEW YORK: B. T. BATSFORD
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THIS BOOK IS AFFECTIONATELY DEDICATED TO MY FATHER

Joseph Platt Howard

AS A TRIBUTE DUE HIM FOR HIS KNOWLEDGE OF ANTIQUE SILVER,

AND AS A MARK OF APPRECIATION FOR

THE VALUABLE ADVICE AND GREAT ASSISTANCE

THAT HE HAS RENDERED IN THE PREPARATION OF THIS WORK

M. H.

PREFACE

THIS handbook on Old London Silver is presented to the public after many years of study and practical experience in this fascinating department of antiques.

The literature on antique silver is limited, and is mostly found in old books which have occasional references to the subject. We have been fortunate in having had access to many (some two hundred and fifty) which contain allusions to old silver. We are, of course, indebted for much valuable information to the works of Mr. Chaffers, and especially to "Old English Plate" by Mr. Cripps.

It is perhaps not generally known that the terms silversmith and goldsmith are used synonymously in England; they are so employed in this book; also that the word "plate" does not mean "plated ware," but describes an article of gold or silver.

A short history of the silversmiths' art in England is given, illustrated by portraits of distinguished silversmiths taken from old engravings that were procured after much research.

Articles of ecclesiastical plate have not been considered,

but only those pieces of silver that one finds on a well-appointed table. An historical sketch of each article is given, in which the changes of style are noted and pictured by over two hundred examples. To secure some of these illustrations was a matter of difficulty, and they have, with a very few exceptions, never before been published.

As nine-tenths of the desirable antique silver that exists is of English manufacture, descriptions are confined to that alone, and as nearly all of this silver was made in London, entire attention has been devoted to the London hall-marks. These are given in the most complete and accurate table yet published. Unique and simple in its general plan, it is possible by its use for any one to determine the exact date of any piece with the London hall-marks.

The list of makers' marks is also the most elaborate ever compiled. The marks have been gathered from every available source, and are arranged alphabetically so that reference and comparison can be made without referring to an index.

The present wardens of the Goldsmiths' Company having refused us permission (which for the earlier dates had previously been accorded to others) to copy from their books the marks and names of the silversmiths registered during the nineteenth century, we have, in a measure, sup-

plied this information by compiling from the London directories, for the fifty years from 1801 to 1850, the name and address of every London silversmith of that period, thus bringing the list of makers up to modern times.

The difficult question of frauds is considered, and the pitfalls for the amateur pointed out. We have endeavored, as far as possible, to indicate the proper place for the hall-marks on the different articles. This has not been attempted before, but it is important, for the position of the marks frequently aids one in determining the genuineness of an article when there is a question of doubt.

As this book was written primarily for the amateur, technical language, in most cases, has been avoided.

Many thanks are due to the owners of the valuable examples illustrated in this work for the privilege of photographing their silver. All the articles to which no name of owner is given are from the collection of Howard & Co. We are indebted to Mr. C. G. Moller, Jr., for taking many of the photographs; to Mr. G. L. Crowell, Jr., for artistic assistance in preparing the illustrations; and to Messrs. Crichton Bros., of London, for information about the early examples and the hall-marks thereof. Mr. Charles H. Comyns, of London, has read most of the chapters, and his kindly criticism has been much appreciated.

“St. Dunstan, as the story goes,
Once pull'd the devil by the nose,
With red-hot tongs, which made him roar,
That he was heard three miles or more.”



“The legend of St. Dunstan relates many miracles of him, the most popular of which is to this effect: that St. Dunstan, as the fact really was, became expert in goldsmiths' work; it then gives as a story that while he was busied in making a chalice, the devil annoyed him by his personal appearance, and tempted him; whereupon St. Dunstan suddenly seized the fiend by the nose with a pair of iron tongs, burning hot, and so held him while he roared and cried till the night was far spent.” (Hone's “Every-day Book.”)

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**OLD
LONDON SILVER**

OLD LONDON SILVER

INTRODUCTION

A Short History of the Silversmiths' Art in England

THE art of working in the precious metals was practised by all the nations of the past that reached any degree of civilization. Therefore it is not surprising that excavations have disclosed Saxon ornaments made of gold and silver, which were wrought by our ancestors over a thousand years ago. The ring of King Æthelwulf (836-858) is in the British Museum, and the jewel of King Alfred (871-901) may be seen in the Ashmolean Museum at Oxford.

Alfred received the title of Great not only because he drove the Danes from his native land, and founded England's navy, but also for his energies in disseminating education and creating a love for the arts. He greatly encouraged the making of gold and silver articles, and is supposed to have taken a personal interest in their production. On the edge of the jewel of King Alfred, already referred to, are engraved these words: "Alfred mec heht geve can" ("Alfred ordered me to be wrought").

In Saxon times the abbeys and monasteries encouraged

the silversmiths' art, and the monks made ecclesiastical silver for the embellishment of the churches. At the Abbey of Glastonbury, in England, St. Dunstan (925-988) promoted the making of silver-plate, and was himself a practical silversmith. He was of noble birth, and for some time lived at the court of King Athelstan (925-940), but being disappointed in love he decided to become a monk. His advancement was rapid, and did not cease until it had placed him in the most exalted office of the English Church—the Archbishopric of Canterbury.

The versatility of Dunstan was remarkable, for he became a musician, a painter, a carver in wax, wood and bone, and a silversmith. In the twelfth and thirteenth centuries bells, crosses, and censers which he had made were exhibited at Glastonbury. In the wardrobe account of Edward I (1272-1307) appears the following item: "A gold ring with a sapphire, of the workmanship of St. Dunstan (*de fabrica St. Dunstani*)."

Small wonder that the goldsmiths of London should have chosen "Seynt Dunstan" to be their "blessed patron, protector and founder." At one time the Goldsmiths' Company had an image of the saint made of silver-gilt and set with gems, also a large vessel called "St. Dunstan's Cup." At the time of the Reformation, when much plate of an ecclesiastical nature was destroyed, "the image of Seynt Dunstan" and the "Grete Standyng Cup" were "broken and turned into other plate."



ST. DUNSTAN

No. 1 (925-988)

**Goldsmith and silversmith
Archbishop of Canterbury
Patron saint of the goldsmiths of England**

Dunstan's ecclesiastical prestige was equaled only by his secular power, and for a number of years he was the greatest man in England, ruling both Church and State. His refusal to shake hands with King Edgar, when the latter had sinned, and his defiance of a papal mandate, are instances in his career that show to what power and position he attained. He was canonized, and remained the most popular saint in England until the advent of Thomas à Becket (1118-1170). Nineteen churches in England bear his name, the one in Fleet Street being best known to us. St. Dunstan died in 988. "Seven Kings had reigned in England during his life, and he had been the friend and adviser of four of them."

The portrait of our saint (No. 1) is taken from an old engraving. A bishop's crozier will be seen in one hand, and in the other a pair of tongs, which play an important part in the famous legend of his encounter with the devil. In regard to this legend Bishop Stubbs says: "This story is so famous that one can hardly doubt but that it had some foundation. The version in which the devil took the form of a woman is comparatively modern. It seems not unlikely that Dunstan might have taken some one by the nose, and that the identification was an after thought." During the Middle Ages six lives of the saint were written in Latin. We have translated into English the legend, as given by Osbern (eleventh century) in his biography of Dunstan.

“Therefore the Devil, when he had put on the deceitful mask of a man, sought the cell of the young man in the dusk of the evening, put his head through the window, leaned in, observed him busy with the work of a mechanic, and asked him what work he was doing. But Dunstan, paying no attention to his stratagem, and not bearing his insolence, turned his own attention to the work about which he had been asked. . . . Then, indeed, the wrestler of Christ, knowing who he was, bravely heated the tongs, with which he was accustomed to hold the iron, and called upon Christ with set lips. And when he saw that the tongs were white hot to their very ends, driven on by a holy indignation, he quickly drew them from the fire, seized the masking face with the tongs, and pulling with all his might, dragged the monster in. Now Dunstan had been using up his strength, by standing fast, when he who was held, tore down with his hands the wall of the man who was holding him and fled away uttering such yells and outlandish howls as these: ‘Oh, what has that bald head done! Oh, what has that bald head done!’ For his hair, though beautiful, was thin, and on that account the Devil was shouting these things about the man. . . . The renown of his name passed through this whole region so that the hearts of all were stirred to come and see this man of God. Every age and both sexes, the distinguished and the obscure, the poor and the rich, the private citizen and the man in authority, all without exception speak of Dunstan, praise his wisdom, extol his virtue.”

ELEVENTH CENTURY

In the eleventh century the monasteries continued to produce silver and gold articles for the churches. Edward the Confessor (1042-1066) sought the companionship of monks, and encouraged learning and art.

Mr. Pollen, in his “Gold and Silver Smiths’ Work,” gives us some idea of the valuable possessions of the church in this century. He says: “Turning homewards to our own country” (England), “we find Brithnodus, Abbot of Ely, among the known artists of his time. Four images by him, covered with silver-gilt and precious stones, were stripped to appease the resentment of William the Conqueror. Leo, a contemporary, worked after

his teaching. Elsinus, his successor, made a reliquary for the bones of St. Windreda. The abbey was able to offer William a thousand marks obtained by the sacrifice of gold and silver ornaments of the cathedral after the resistance made in the island by the Saxons. Two remarkable reliquaries of the eleventh century covered with images of gold, the work of Richard, fifteenth Abbot of St. Albans, are mentioned by Mathew Paris along with other examples of his skill as a goldsmith."

The coming of the Normans was a stimulus to the silversmiths' art, for new ideas and new forms were adopted, and neither William the Conqueror (1066-1087) nor his barons interfered with the increasing production of ecclesiastical silver.

The silversmiths of the Middle Ages borrowed many of their designs from the Byzantine architecture, in which the cross, the circle, the dome, the round arch, mosaics and geometrical forms were employed.

TWELFTH CENTURY

The all-absorbing movement of the twelfth century was the crusades. The sacred relics from the Holy Land, brought back by the returning crusaders, created a great demand for costly and precious receptacles in which to place them. These repositories were called shrines and reliquaries, and were generally of silver and gold, often decorated

with precious stones. Shrines were made to hold the bodies or bones of saints, and in churches were placed near the altar. They were frequently of architectural designs and resembled miniature churches. Reliquaries, sometimes called phylacteriums when of a portable nature, were small receptacles for relics. Altars, candlesticks, candelabra, and chandeliers, richly decorated with gold and silver, were to be seen in many of the churches.

Henry Shaw, in his "Dresses and Decorations of the Middle Ages," says: "The twelfth century may be considered as the most brilliant period of the arts in England during the Middle Ages. . . . The favorite kind of ornament was scroll-work with foliage."

The power and wealth of the church was greatly enhanced under Thomas à Becket, and the splendor of that archbishop's household rivaled that of his king—Henry II (1154-1189). To quote Shaw again, "In the latter half of the twelfth century, the English Ecclesiastics were remarkable for the costliness of their apparel, and for their expensive and magnificent style of living."

It would be difficult to appreciate how extensive was the knowledge of the silversmiths' craft, as practised in the monasteries, did we not possess a very interesting book described by Lacroix in "Arts in the Middle Ages." This work was written by "a simple monk, Theophilus, an eminent artist who wrote in Latin a description of the Indus-

trial Arts of his time (*Diversarum Artium Schemata*), and devoted seventy-nine chapters of his book to that of the goldsmith. This valuable treatise shows us, in the most unmistakable manner, that the goldsmiths of the twelfth century must have possessed a comprehensiveness of knowledge and manipulation, the mere enumeration of which surprises us the more now that we see industry everywhere tending to an almost infinite division of labor. At that time the goldsmith was required to be at once modeler, sculptor, smelter, enameler, jewel-mounter, and inlay-worker."

In the year 1180 the Goldsmiths' Guild was fined for being without a license. This is the first reference to the Guild that was afterwards to become the Goldsmiths' Company of London. The existence of this Guild shows that the silversmiths' art was no longer exclusively practised by the monks.

In the latter part of the century a vast quantity of the valuable and beautiful plate, that had been accumulating for years in the churches, was melted up to pay the huge ransom demanded by the Emperor Henry VI (1190-1197) for the release of England's king—Richard Cœur de Lion (1189-1199).

Distinguished silversmiths of this century were: Leofstane, Provost of London in the time of Henry I (1100-1135); Ralph Flael, Alderman of London in the time of

Henry II; Henry Fitz Alwyn No. 2), Mayor of London; and Anketil. Herbert's "Livery Companies of London" has the following information about this notable silversmith:

"In the time of Henry II, the demand for highly finished trinkets was so great, that many additional artists resorted here from Germany. Anketil, a monk of St. Alban's, had some years earlier acquired such reputation for his works in gold, silver, gilding, and jewelry, that he was invited by the King of Denmark to superintend his works in gold, and be his banker or money-changer. A pair of candlesticks made of silver and gold, and presented by Robert, Abbot of St. Alban's, to Pope Adrian IV, were so much esteemed for their exquisite workmanship, that they were consecrated to St. Peter, and were the principal means of obtaining high ecclesiastical distinctions for the Abbey."

THIRTEENTH CENTURY

The continuation of the crusades in the thirteenth century had the effect of broadening the minds of the craftsmen. The crusaders returning from the East brought with them the opinions and the ideas of the different nations with whom they had come in contact.

Shrines and reliquaries continued to be made in great numbers, and we know from descriptions, and from the few that exist, that they were very beautiful in design and workmanship.

All through the thirteenth century the pyx (a receptacle for the consecrated wafer), and the triptych (an ornamented religious picture composed of three jointed panels) were made in the precious metals.

The goldsmiths and other merchants of the city of London became so rich and powerful that they received many char-



1189
1213

HENRY FITZ ALWYN

No. 2 (Twelfth Century)

Goldsmith and the first Mayor of London, which office he held
for twenty-four years, from 1189 to 1213

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ters from the kings in return for their contributions to the exchequer. It is possible that these merchants may have dictated the twentieth article of Magna Charta, for we there find this remarkable clause, "that no merchant shall be deprived of his merchandise," a law which was eventually modified.

By the time of Edward I (1272-1307) secular plate for kings and princes was being produced in large quantities. In his "Livery Companies of London," Herbert says: "Many of the gold and silver vessels made for the sideboard of Edward I are stated, in the enumeration of that prince's plate, to have been the work of Ade, the king's goldsmith. They comprise, with the rest of the household plate, almost every species of utensil, in gold, silver, or silver-gilt. Among them are thirty-four pitchers of gold and silver, appropriated to hold water or wines; ten gold cups, from £142 to £292 value each; ten other cups of silver-gilt, and silver-white, some having stands, and enameled; and more than one hundred cups of silver, from £4 to £118 value each; also cups of jasper, silver plates, silver and silver-gilt dishes, gold and silver salts, alms-bowls, and numerous other vessels, all of the precious metals. The list of jewelry is of the most costly and splendid description."

The Gothic, or pointed style of architecture, that reached its highest development by the middle of this century, had great influence on the silversmiths' art, especially in ecclesiastical plate.

The art having passed from the clergy to the laity, religious models were no longer thought to be necessary, although they were often employed; but a great variety of decoration is now to be seen in which the animal world and nature are depicted, as well as man in all his pursuits.

Prominent goldsmiths of this century were: Ade, referred to above; William Fitz Otho and William of Gloucester, goldsmiths to Henry III (1216-1272), and the following, who became Mayors of London: Ralph Eswy, Sir Thomas de Frowick, Sir William Faryngdon, and the well-known Gregory de Rokesley, who held the office eight times between 1275 and 1285.

FOURTEENTH CENTURY

The monstrance and ciborium were added, in the fourteenth century, to the large list of ecclesiastical articles. The monstrance (made of a precious metal and glass) was used to display the consecrated host to the people at the festival of Corpus Christi, which did not become general until the first part of the fourteenth century. The host was kept in a covered vessel which was called the ciborium. Other objects connected with the religious worship of the times are the silver statuettes of saints which were made in this century.

The salt and the nef were prominent articles of plate on a nobleman's table. The nef, as its name implies, was in the

form of a ship ; it was a large, decorative article, and served as an epergne, besides containing the knife, spoon, napkin, and spices used by the host. Later on in the Middle Ages it was called a cadenas, and took the form of a casket, having a lock and key. Piers Gaveston, the favorite of Edward II (1307-1327) had a silver nef on four wheels, and Edward III (1327-1377) owned a very elaborate one, ornamented with gilt dragons.

In this century the colleges and municipal corporate bodies commenced to acquire plate, in most cases by gifts from wealthy members.

In the year 1327 the Goldsmiths' Company of London received its first charter from Edward III, and a short time after that the first Goldsmiths' Hall was built. It was about the year 1300 that the mark of the leopard's head was first put on silver, and the maker's mark was made compulsory by statute in 1363.

We do not imagine that the Hundred Years' War, commencing in 1337, was as detrimental to the goldsmiths' art as was the "Black Death," that frightful plague of the fourteenth century.

Seven goldsmiths became Mayors of London in this century. Of these, Sir Nicholas Faringdon held that office four times from 1308 to 1323, and the wealthy and prominent goldsmith, Richard de Bettoyne, as mayor, made a great display at the coronation of Edward III. To quote from

Hazlitt's "Livery Companies of London": "In his official capacity he claimed, and was allowed to serve, the office of butler, and appeared with 360 valets, all clothed in the same livery, and each carrying in his hand a silver cup; and at the conclusion of the ceremony, as his fee, he received a gold cup and cover, and an enameled gold ewer."

FIFTEENTH CENTURY

During the Middle Ages there might often be seen in a nobleman's banquet-hall what was called a "dresser." It was a large and elaborate piece of furniture, sometimes made in the form of steps, and on it were placed the vessels of gold and silver. There were several reasons why the nobility put some of their wealth into the precious metals; the opportunities to invest money were limited, and the display of plate served to impress their friends as well as their enemies.

Rivalry among the nobles to possess magnificent and large collections of silver tended to increase the business of the goldsmiths. In the middle of this century came the Wars of the Roses (1455-1485). As we know, this was a civil contest among the nobles, the rich and the powerful. The common people of England did not take part in it to any great extent, nor were they especially concerned as to its outcome, being satisfied as long as they were left unmolested. One result of this war was the wholesale destruction of the

vast and costly collections of plate owned by the adherents of both sides, and in consequence scarcely any of the secular pieces of silver of that period are in existence. While the nobles were losing their lives and their possessions, the merchants and lawyers of England, especially of London, were becoming very rich, and their surplus wealth was frequently invested in plate, not of such splendor as that owned by the noblemen, but still of sufficient quantity to keep the goldsmiths of London occupied to their advantage and profit.

According to Mr. Cripps, the date letter was probably first used in hall-marking plate in the year 1478.

In this century six silversmiths became Mayors of London. Of these, Sir Drugo Barentyne, who held the office twice, built the second Goldsmiths' Hall in 1407, and Sir Edmund Shaw, Mayor in 1482, was court goldsmith to Richard III (1483-1485), and endowed a free school in Cheshire. Solomon Oxney was a member of Parliament in 1419. Thomas Wood, a very wealthy goldsmith, says Price, in "London Bankers," "was Sheriff of London in 1491. He built Goldsmiths' Row, in Cheapside, which was then considered to be a magnificent series of houses, between Broad Street end and the Cross in Cheap. Stow thus describes them: 'It containeth in number ten fair dwelling houses and fourteen shops, all in one frame, uniformly built, four stories high, beautified towards the street with the Goldsmiths' Arms and the likeness of woodmen, in memory of his name, riding on

monstrous beasts, all which is cast in lead, richly painted over and gilt: these he gave to the goldsmiths, with stocks of money, to be lent to young men having those shops,' etc.

“Wood Street, Cheapside, was named after him. Stow says: ‘His predecessors might be the first builders, owners and namers of this street.’ He was an especial benefactor to the Church of St. Peter-in-Cheap. In the great fire of 1666 these houses were all destroyed, and the goldsmiths thereafter settled in Lombard Street.”

SIXTEENTH CENTURY

By the first quarter of the sixteenth century the nobles had regained some of their wealth lost in the Wars of the Roses. Henry VII (1485-1509), by means of his “Benevolences,” became the richest king of England up to that time, and some of his wealth he invested in plate. When Prince Arthur married Catharine of Aragon in 1502, the wedding feast was served from a gold service, set with jewels, valued at twenty thousand pounds. Henry VIII (1509-1547) added considerably to the large quantity of plate inherited from his father.

The greatest rival of this king, not only in power, but in possessions, was the brilliant and unfortunate Cardinal Wolsey (1471-1530). His palace at Hampton Court contained a household of several hundred distinguished persons, and a large retinue of servants. It was necessary to employ five



SIR THOMAS GRESHAM

No. 3 (1519-1579)

Goldsmith, merchant and banker, at the sign of the
"Grasshopper," in Lombard Street
Founder of the Royal Exchange and Gresham College



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men to care for his vast and magnificent collection of plate, which is described in "*Collectanea Curiosa*," published in 1781. The list comprises about sixty pages of the book.

Hans Holbein designed for goldsmiths during Henry VIII's reign. A design by him for a cup given to Jane Seymour is in the British Museum.

When Queen Mary (1553-1558) was married to Philip of Spain in 1554, the plate she received filled ninety-seven chests, and twenty carts were employed to move it.

In Elizabeth's time (1558-1603) enormous sums of money were invested in the works of the goldsmiths. She annually received and disbursed many presents, amounting in value to thousands of pounds. In the year 1572 she gave away almost six thousand ounces of silver in various articles. The purchasers of plate were now found in all classes of society. Mr. J. Starkie-Gardner writes: "It was only in the days of Elizabeth that silver plate began to displace wooden and pewter utensils in the houses of the people, but before the close of the century in which she died, lustres, standards, tables, jars, andirons, sconces and mirrors were fashioned in silver."

In the middle of this century, while secular plate was being produced by the bushel, ecclesiastical silver was being destroyed by the cart-load. The Reformation was the cause of this destruction. Thomas Cromwell (died 1540), under orders from Henry VIII, demolished more than eight hun-

dred monasteries and nunneries, seizing all the plate they possessed.

In the time of Edward VI (1547-1553) commissioners were appointed to visit the churches and confiscate almost all the plate they could find, for the order went forth from the crown, "that all monuments of superstition should be destroyed." Under the catholic Mary the demolition of church plate was discontinued. The protestant Elizabeth had not been on the throne very long before new commissioners were appointed to destroy the few remaining "monuments of superstition." In consequence of the iconoclasm of the sixteenth century, very few of the ecclesiastical pieces of silver made prior to Elizabeth are in existence to-day.

We might here make the observation that before the Reformation, ecclesiastical silver and plate made for the royal family were not always hall-marked. The mark of the lion was first used on plate about the year 1545.

In the first part of the century engraving was much employed in decorating silver. About the middle of the century the Renaissance influence on the goldsmiths' art was felt in England, and elaborate decoration was employed. Later in the century a common decoration was flat chasing.

In this century five goldsmiths became Mayors of London. Of these, Sir Martin Bowes occupied the office five times, and was a member of Parliament from 1546 to 1555. He occupied the position of butler at the coronation of Queen



NICHOLAS HILLIARD

No. 4 (1547-1619)

He was the son of Richard Hilliard, sheriff of Exeter in 1560. Beginning his career as a goldsmith and jeweler, he added to his fame by becoming miniature-painter to the royal family. Elizabeth made him her carver, portrait-painter and goldsmith. "He was not less favored by James I, who appointed him, by patent, his principal drawer of small portraits and embosser of medals in gold." To him was given the honor of engraving the great seal of England in 1587

Elizabeth. The great queen patronized Affable Partridge more than any other goldsmith of her time.

The distinguished Robert Amades, of the early part of the century, made most of Cardinal Wolsey's plate. The famous Sir Thomas Gresham (No. 3) and the artistic Nicholas Hilliard (No. 4) lived in the sixteenth century.

SEVENTEENTH CENTURY

During the reign of James I (1603-1625) the nobility and the rich merchants of London became large customers of the goldsmiths. Elaborate swords, for presentation purposes, were made, the hilts of these being of precious metals, and jeweled. One of this description, valued at £7000, was given to the king by Prince Christian of Denmark. The tankard, introduced in the seventeenth century, became an important article of manufacture, increasing in popularity as time went on. The possession of plate was no longer a luxury exclusively enjoyed by the wealthy. We read in "Philocothonista; or, Drunkard Opened, Dissected and Anatomized" (1635): "Come to plate, every taverne can afford you flat bowles, French bowles, pronnet cups, beare bowles, beakers; and private householders in the citie, when they make a feaste to entertain their friends, can furnish their cupboards with flaggons, tankards, beere cups, wine bowles, some white, some percell guilt, some guilt all over, some with covers, others without, of sundry shapes and qualities."

When Charles I (1625-1649) came to the throne there was a great deal of plate in existence. The Cavaliers were noted for their luxurious living, and were fond of jewels and the precious metals. The extravagance of the English court was never so great as under Charles I. The king could not get money from Parliament, and therefore one of the ways of filling the exchequer was the disposition of the royal collection of plate, which was exceedingly fine and of enormous value. In "Hone's Year Book" we read: "By a special warrant of Charles I, dated at Hampton Court, December 7, in the first year of his reign, 1625, a large quantity of gold plate and jewels of great value, which had 'long continued, as it were, in a continual descent with the crown of England,' were transferred to the Duke of Buckingham and the Earl of Holland, Ambassadors Extraordinary to the United Provinces, who were thereby authorized to transport and dispose of them 'beyond the seas,' in such manner as the king had previously directed these noblemen in private."

Both sides engaged in the Civil War were forced to melt up their plate, in order to provide funds for carrying on the contest.

During the Commonwealth (1649-1660) little secular or ecclesiastical plate was made, as the Puritans were opposed to extravagance and display.

The coronation plate, with a few exceptions (of which the



SIR HUGH MIDDLETON

No. 5 (1560-1631)

Goldsmith and royal jeweler

He was mainly instrumental in supplying London with pure water by means of the New River, and bequeathed one share of the New River Company to the Goldsmiths' Company for the benefit of the poor; it was then valued as yielding £200 per annum

A single share was sold in 1889 for £122,600

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spoon is one, see page 55), and the crown jewels, were broken up and sold by the parliamentary commissioners, after the execution of Charles I. It will be remembered that Cromwell took the silver mace of the House of Commons and gave it to one of his soldiers, calling it a "bauble."

In this century the goldsmiths added to their trade the business of banking, borrowing the custom from Holland. In a pamphlet published in 1676 called "Goldsmiths or Bankers Discovered" we find the following interesting information: "Much about the same time—the time of the civil commotion—the goldsmiths (or new fashioned bankers) began to receive the rents of gentlemen's estates remitted to town, and to allow them and others who put cash into their hands, some interest for it if it remained but a single month in their hands, or even a lesser time. . . . The consequence was that it quickly brought a large quantity of cash into their hands, so that the chief, or greatest of them was now enabled to supply Cromwell with money in advance, on the revenues, as his occasions required, upon great advantages to themselves." The late Mr. Chaffers in his "Gilda Aurifabrorum" gives us some idea of the profitable business of the banker-goldsmiths. He says: "The old goldsmiths and bankers advanced money upon pledges, just as pawnbrokers do now, choosing, of course, the most valuable articles as security. In the early ledgers of Alderman Backwell, and Blanchard and Child's accounts may be

seen under a separate heading of *Pawnes*, to which all interest and profits arising from 'money lent' on pledges, or more marketable security, was placed. In the days of Charles II the bankers charged as much as twenty or thirty per cent. for money, while they never appear to have allowed more than six per cent. on deposit." The goldsmiths' business in banking commenced to decrease on the founding of the Bank of England in 1694.

Charles II (1660-1685) and the nobility were good patrons of the goldsmiths. Parliament voted the king large sums of money. The tremendous bribes that the sovereign and his ministers accepted from Louis XIV (1643-1715) were spent upon themselves and invested in luxuries. King Charles gave many maces to corporations and towns. During this reign most elaborate toilet services were made. They consisted of mirrors, basins, boxes, candlesticks, and silver tables on which to place them. Sets of this description can be seen at Knole and Windsor Castle. In the time of Charles II three disastrous events proved very detrimental to the goldsmiths' trade, namely: the Plague (1665), the Fire, (1666), and the closing of the Exchequer by the king in 1672, which ruined many of the banker-goldsmiths.

The closing of the Exchequer (or state treasury), where many goldsmiths had large deposits, was in reality the suspension of payments. By this high-handed measure the crown secured a large amount of money, but at the same



1624

GEORGE HERIOT

No. 6 (1563-1624)

Goldsmith and jeweler to James I of England
Founder of Heriot's Hospital at Edinburgh, and the hero in Scott's "Fortunes of Nigel "

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time it caused a financial panic, in which the goldsmiths were great sufferers.

In the time of William III (1688-1702) a law was passed that proved very destructive to plate. The mint could not get sufficient silver for coinage, on account of the scarcity of the metal at that time. To remedy this state of affairs the following law was enacted: "That any person who shall bring any sort of wrought plate between the 1st of January 1696, and the 4th of November 1697 into any of His Majesty's mints, shall be paid five shillings, four pence an ounce for the same." As this was more than silver was worth at the market price, many took advantage of this opportunity to convert their silver into money. King William, having turned this vast quantity of plate into coin, had to devise another law to prevent the melting of coins to be fashioned into plate, as had often been done in the past. The following law was therefore passed: "That from and after the 25th of March 1697, no silver plate should be made of less fineness than that of 11 oz. 10 dwts. of fine silver in every pound Troy." In other words, every pound Troy of silver plate must contain 8 dwts. more of pure silver than a pound of coin, or sterling silver.

Up to this time, plate had been made of the same standard as the coin; that is to say, 11 oz. 2 dwts. of pure silver mixed with 18 dwts. of copper in every pound Troy, or, expressing it another way, $\frac{925}{1000}$ fine. This combination of 925

equal parts of pure silver with 75 equal parts of copper has been found by experience to be the best standard for coin and plate ; but, for the reason explained above, William III raised this standard of silver plate to 11 oz. 10 dwts., or $\frac{959}{1000}$ fine. This new standard, called Britannia, was not compulsory after 1720. (See chapter on Hall-marks.) There is some doubt as to whether this law really prevented the melting of coin to be made into plate, for it was a simple matter to add a little pure silver to the coins after they had been melted, and thus obtain the Britannia standard.

During the reign of James I engraving and flat chasing were often employed. Within this period the covers of cups and salts were sometimes made in the forms of steeples. (See No. 39.)

Under Charles I, and throughout the Commonwealth, plate was made generally without decoration, but always of substantial weight. During this period a little ornamentation, consisting of an engraved wreath (as a rule surrounding a crest or coat of arms), was occasionally seen on articles which otherwise were perfectly plain. At this time large plain tankards were common.

In the first half of Charles II's reign a popular form of decoration consisted of tulip leaves, animals and birds (see No. 67). Throughout the whole of this reign a much used ornamentation was the acanthus leaf (see No. 83), familiar to us from its use on friezes and cornices in architecture. A



SIR ROBERT VYNER

No. 7 (1631-1688)

Goldsmith, banker and Lord Mayor of London (1674)
 Was called the Prince of Goldsmiths. He lost £416,724 by the closing of the Exchequer in 1672, but this did not impair his credit. Evelyn in his Diary (1679) alludes to him as the *great banker*. He made the regalia for Charles II's coronation, for which he charged over £30,000. These same crown jewels were used at the coronation of Edward VII, and can be seen at the Tower of London

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style in vogue during this period has been termed "cut card." It is thus described by Mr. Starkie-Gardner: "Between 1660 and 1690 circles of leaves cut from sheet metal, without embossing or engraving, called 'cut card' by Mr. Octavius Morgan, were applied to the bases and covers of porringers and other vessels." This writer gives us a concise description of another popular fashion. "About 1670 an excessively rich decoration came in, lasting not more than ten years. This consisted of an elaborate basket or casing of scrolled acanthus ornaments, cupids, emblems, etc., in cast frosted silver, chased and pierced, within which the plain gilt vessel was seated."

During the reign of James II (1685-1688) and William and Mary (1688-1702) Chinese figures and scenes were often engraved on plate. The elaborate toilet services made in the latter part of Charles II's reign, and during that of James II, were of most florid style. From the accession of William and Mary, ornamentation was discarded, and silver articles were made severe and simple in style; giving us a foretaste of the Queen Anne period, noted for its purity and simplicity of design.

There were many wealthy and distinguished goldsmiths in this century. John Acton made many articles for Charles I. Sir William Ward, a prosperous goldsmith, was jeweler to the queen of Charles I. Richard Croshaw left £4000 to the Goldsmiths' Company, to be devoted to charity. Sir

Jeremiah Snow and John Colvill were among those who lost large fortunes by the closing of the Exchequer. Sir Thomas Vyner, Mayor of London, the father of Sir Robert (No. 7), was made a baronet by Charles II. Sir Charles Dunscombe, who at one time was apprenticed to Alderman Backwell (No. 8), and afterwards held the office of mayor, became immensely wealthy and bought the estate of the Duke of Buckingham in Yorkshire for £90,000. A famous goldsmith of this century was George Heriot (No. 6). Sir Hugh Middleton (No. 5) was a very prominent citizen.

EIGHTEENTH CENTURY

The next hundred years witnessed the El Dorado of the silversmiths' art in England. In this period the quantity of plate manufactured was very large, far exceeding that of any former century, while the beauty and gracefulness of the designs were, as a rule, superior to any that had ever been produced in that country. During this time England was almost continuously at war, but her advancement in population, power and wealth was uninterrupted.

The introduction of tea and coffee into England, during the latter part of the seventeenth century, soon created a demand for the large number of articles that go to make up tea and coffee services. Sugar tongs and sifters, toast-racks, tureens, sauce-boats, coasters, braziers, dish-crosses, dinner services, cruets, wine-labels, egg-frames, shells, salvers,



ALDERMAN EDWARD BACKWELL

No. 8 (died 1683)

Goldsmith and banker

Conducted important financial operations for Cromwell and Charles II

"He was frequently sent for by the king when he was in need of money, which it seems was a chronic state with that monarch"

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inkstands, and even silver toys were added to the list of the goldsmiths' wares. Of these articles, inkstands and salvers were manufactured in large quantities from the time of George II (1727-1760).

Most of the illustrations in this book are examples of eighteenth-century workmanship, and the various changes of form and decoration are described in detail under the separate articles. However, it is possible, in a general way, to divide the century into three periods, each having a characteristic style. (I) The Queen Anne period, commencing just before her accession (1702), and lasting for a few years after her death (1714). (II) The Lamerie period, from early George I (1714-1727) to early George III (1760-1820). (III) The classical period, from early George III to the first few years of the next century.

The silver in the Queen Anne period was noted for its massiveness, simplicity, and freedom from ornamentation. Form, not decoration, was the ruling idea. The Lamerie period (so called after the famous silversmith) showed a gradual improvement in form, and an increasing addition of ornamentation. At first it was applied sparingly (see No. 73), but as time went on it was more profusely used until about the middle of the century was seen the acme of ornamentation in florid and ornate designs. (See No. 75.)

The classical period was influenced by the revival of Greco-Roman ideas, disseminated by the increasing "finds" at

Pompeii and Herculaneum. The classical designs of the Wedgwood pottery were copied by the silversmiths. John Flaxman (1755-1826), the sculptor, designed for Josiah Wedgwood (1730-1795), and also for Rundell & Bridge, the well-known silversmiths. Thomas Stothard (1755-1834), the painter, executed designs for the same firm. The Adams Brothers, architects, also worked for silversmiths, introducing classical forms. "Their style partly followed the French 'Louis Seize' artists, who produced furniture and gilt metal work during the last days of the French monarchy of matchless excellence." From each of these three periods a selection can be made that will appeal to the most fastidious, but the silver produced in the Lamerie period perhaps has the greatest number of admirers. As a general rule, plate made prior to 1700, when put upon the market, commands an exorbitant price, more on account of age than for its beauty or desirableness. On the other hand, the cost of a piece of plate of the eighteenth century depends upon the usefulness of the article, and its esthetic merit.

Throughout the second half of this century beautiful designs in fancy and plain piercing appeared on many articles of silver. (See No. 145.) This style was probably borrowed from the Dutch silversmiths.

In the year 1784 plate was taxed, and a new hall-mark appeared in the form of the sovereign's head, which was placed on an article to indicate that the duty had been paid.



SIR WILLIAM BENN

No. 9 (eighteenth century)

Goldsmith and Lord Mayor of London (1747)

A painting at the Goldsmiths' Hall represents Alderman Benn and five companions, the members of a Jacobean society called "Benn's Club." Three of the six were goldsmiths and all six were Lord Mayors of London

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If we except some beautiful pieces of Renaissance plate, made in the time of Elizabeth, it may be said that, everything considered, the eighteenth century produced the greatest artistic triumphs of the silversmiths' art in England.

In the early part of the century the following were distinguished silversmiths : Anthony Nelme, Francis Nelme, Pierre Platel, Humphrey Payne, John Payne, Thomas Snow, David Willaume, Andrew Drummond, John Hugh Le Sage, Benjamin Pyne, the Pantin family, William Gamble, and Pierre Harache. These artisans produced a great deal of plate, and many pieces made by them are still in existence.

Sir Richard Hoare was Mayor of London in 1713, and the second Sir Richard Hoare also held that office in 1745. Sir Francis Child was mayor in 1732. Hoare, Child, and also James Coutts, were originally banker-goldsmiths. (See No. 96 for example of Child's work.) Their successors are still carrying on the banking business in London. Coutts & Co. have been bankers to the royal family for many years.

About the middle of the century the following goldsmiths were much patronized : William Plummer, Paul Crespin, Peter Archambo, Thomas Harache (successor to Pierre, mentioned above), goldsmith to royalty ; Simon Le Sage (successor to John, already noted), Sir William Benn (No. 9), mayor in 1747 ; John Blachford, mayor in 1750 ; Sir Richard Glyn, also Lord Mayor, and Charles Sprimont. The latter is distinguished "as being the founder of the

Chelsea Porcelain Factory in 1750, under the patronage of the Duke of Cumberland and Sir Edward Fawkener, of which, in 1755, he became sole proprietor." (Chaffers's "Marks and Monograms on Pottery and Porcelain.")

G. M. Moser (1707-1783) was both a goldsmith and an artist. "He wrote some works on the goldsmith's art and on painting. He was the founder of the Academy of Painters in 1768, of which Sir Joshua Reynolds was the first president." (Chaffers's "Gilda Aurifabrorum.")

William Hogarth (1697-1764), the artist, was apprenticed to Ellis Gamble (son of William, mentioned above) from about 1712 to 1718. He was chiefly employed in engraving plate (No. 87). "Of the many works that were necessarily produced by Hogarth, in the course of his apprenticeship with Mr. Gamble, few, comparatively, have appeared, that are decidedly of his hand. We are told he was so industrious and attentive to the interest of his master, during his servitude, as to have been, in the latter part of it, his chief support, as well as that of his own family. This industry must have produced innumerable works, and the only reason to be assigned for their scarcity, is their having been principally done on pieces of plate, from which either no impression was taken, or if taken, was merely for the use of the artist, in the course of his business." ("The Works of William Hogarth," by Rev. John Trusler, published in 1821.)

The most famous silversmith of this century was Paul de Lamerie. He was in business forty years, and died in 1751. This noted artist was patronized by the nobility and the royal family. He produced a very large quantity of plate which was always beautifully made, graceful in form and with original and exquisite ornamentation. He seldom duplicated his designs; that was left to the unscrupulous forgers of modern times. Genuine Lamerie plate is much sought after, and commands a very much higher price than that made by any other silversmith. We are fortunate in being able to show the reader examples of this famous goldsmith's work. (See Nos. 74, 75, 152, 159.)

In the latter part of the century the noted firm of Rundell & Bridge was organized. Paul Storr made most of their plate, on which was placed the well-known mark of P. S. Plate with this mark upon it is frequently very desirable. (See Nos. 107, 128, 129.) The firm afterwards became Storr & Mortimer, and finally Hunt & Roskell.

NINETEENTH CENTURY

Within the first quarter of the nineteenth century many beautiful pieces of silver were made, notably by Paul Storr; but from the time of the accession of Queen Victoria to about the middle of the century, a gradual deterioration was evident in the silversmiths' art. However, within the last twenty-five years a continuous improvement has been

observed, and the most artistic patterns of the present time are those that have been copied from eighteenth-century models.

Much of the modern silver is now stamped in dies, a process which is rapid and inexpensive, and when the metal is thin and light, as is usually the case, this process compares most unfavorably with the old-style, solid, hand-made article. Production is greatly increased by the use of elaborate machinery, and hundreds of ornamental, useful and useless articles are made.

During the last quarter of the century the interest in collecting old silver has steadily increased; in consequence, desirable pieces are becoming most rare, and the prices correspondingly high; but, provided one has the inclination and the wherewithal, it is always possible to procure desirable specimens, especially of the eighteenth century. That prices for old plate are on the increase was exemplified by the recent Dunn-Gardner sale in London, and, to a certain extent, by the Marquand sale in New York.

In England there are many valuable collections owned by private individuals: in this connection the following from the "World of Fashion," September, 1835, is interesting:

"APSLEY HOUSE.—Few persons are acquainted with the splendours of this noble mansion. The rooms present the most magnificent appearance that can be imagined, and never were they set out to such advantage as recently, when the King dined with the Duke of WELLINGTON. The following brief description of the grand banquetting room, upon that great occasion, is from the pen of one of the visitors:—'Anything more superb I never saw, nor could have formed any con-



GOLDSMITHS' HALL OF THE EIGHTEENTH CENTURY

ception of. Fancy a room 200 feet by 80 lined throughout with yellow silk, and covered with pictures of the old masters; the cornices and ceiling profusely gilded, yet relieved by oblong plates of plain ground glass. At either extremity an oaken sideboard with six silver gilt shields of immense magnitude, emblematical of the Duke's conquests, and presented to him by the crowned heads of Europe. On the dining-table, spread to 70 of his companions in arms, and His Majesty, stood two marble tripods for lights, of about seven feet high, passing through the table, and supported by griffins elaborately carved in ormolu; three others of gold, though of smaller dimensions, but particularly magnificent (the gift of the citizens of London) representing in bold relief and as large as life a foot-soldier (with his standard) of each company that signalized itself on the field. A solid gold vase the tribute of the noblemen of England, beautifully portraying the Guards forming a square. Between every second guest there was a wine-cooler of Dresden china, with an exquisite painting of some engagement, or some general officer that was in it, going through the entire series of his victories, and those who participated in them, in India, the Peninsula, and Waterloo. The value of the plate is estimated at 300,000*l*. The table on which it principally stood was held up by thick wooden levers from head to foot. The earthenware, perhaps, struck me most, save that at the bottom of his staircase stood a gigantic figure of Napoleon, in Parian marble, under a dome of painted glass: but the *tout ensemble* was so unique, so splendid, from the soup-tureens and candelabra down to the salt-cellars (for these were supported by silver elephants) that I could scarcely believe but



PRESENT GOLDSMITHS' HALL

that it was the effect of enchantment by which I had been transported from this dingy metropolis into the fairy palace of Aladdin.' "

Corporations, the Livery Companies of London, the colleges at Oxford and Cambridge, the museums, and the churches have most of the earliest pieces. The largest private collection is owned by His Majesty, Edward VII, and is valued at £1,000,000. The most important collection of old silver, and one that represents many countries, is at the South Kensington Museum. There are also large and valuable collections in the United States. One of these that we have in mind numbers many pieces and is of very great value.

We have already seen how the vandalism of the Refor-



DINING-ROOM OF GOLDSMITHS' HALL

The fine and valuable collection of antique plate can be seen displayed in the back part of the room. The tables are set with silver candelabra and other articles, all the property of the Company

mation deprived the cathedrals and churches of England of an immense amount of wealth in the form of plate. When we consider the artistic beauty, the historical interest, and the fabulous value of those ecclesiastical collections, we are inclined to paraphrase the well-known lines, and remark: O Religion! Religion! how much beautiful plate has been wantonly destroyed in thy name!



Grand staircase of the Goldsmiths' Hall

CHAPTER I

Spoons, Knives and Forks

SPOONS

BEFORE considering this subject, the author would like to express his indebtedness to Mr. W. J. Cripps and Mr. C. J. Jackson for the information they have given him in their interesting and scholarly articles on spoons. Mr. H. O. Westman in the year 1845 wrote a very instructive book entirely on the subject of spoons, and the present writer has carefully perused that work and taken advantage of the valuable knowledge it contains.

Inasmuch as the interest in the spoon, from the collector's standpoint, is perhaps greater than that of any other piece of plate, we think it is pardonable to diverge a little from our subject in giving a short history showing its development into the silver article.

From the knowledge we possess of primitive man, it is safe to assume that he used shells to convey hot liquids or food to his mouth; hence the shell may be considered the forerunner of the spoon. As the arts gradually developed

among the races of men and something more artistic than the shell was sought after, the horns of various animals were cut into spoons. Examples of such made of buffalo horn can be seen in the Philadelphia Museum.

The next material used was probably wood, and this perhaps accounts for the derivation of the word spoon, for in Old English "spon" was a splinter of wood. An Indian spoon of wood is in the Philadelphia Museum.

Old Egyptian spoons are extant made of wood, stone, ivory and bronze, examples of which may be seen in the British Museum. They are of fantastic designs, animals, fishes and mythological subjects entering into their decoration.

The earliest mention in literature of spoons made of a precious metal is that in Exodus 25 : 29, where the Lord instructs Moses to make some golden spoons for the Tabernacle. There are other references in the Bible, and it is known that the early Christians had silver spoons, examples of which are in the British Museum. Little anointing-spoons used at the baptismal service in the early church have been found; they were probably used in the third or fourth centuries. The eucharistic spoon, or labis, is used in the Greek Church to administer the elements.

It will be remembered that in A.D. 79 the lava and ashes from Vesuvius submerged Herculaneum and Pompeii. More than sixteen hundred years elapsed before excavations

were made and the treasures of these cities were discovered. Among these treasures were found silver spoons.

The custom of using a spoon for anointing sovereigns at the coronation ceremony dates from a very early period. In the Bible we read of Nathan, the prophet, anointing Solomon as King of Israel. The spoon (No. 10) used at the coronation of Edward VII is a very interesting antique. There is a good deal of controversy as to its date, but experts are inclined to the opinion that it is about six hundred years old. It is used in the coronation ceremony to hold the oil with which the Archbishop of Canterbury anoints the sovereign.

A silver spoon found in a grave, and of the Anglo-Saxon period (449-1066), is in the Ashmolean Museum at Oxford. Spoons made in the early fifteenth century exist, but the earliest perfect hall-marked spoon is of the year 1488. A hall-marked spoon exists that is earlier than the one just mentioned, but it has on it only one hall-mark, the leopard's head, and hence it is impossible to determine its exact date.

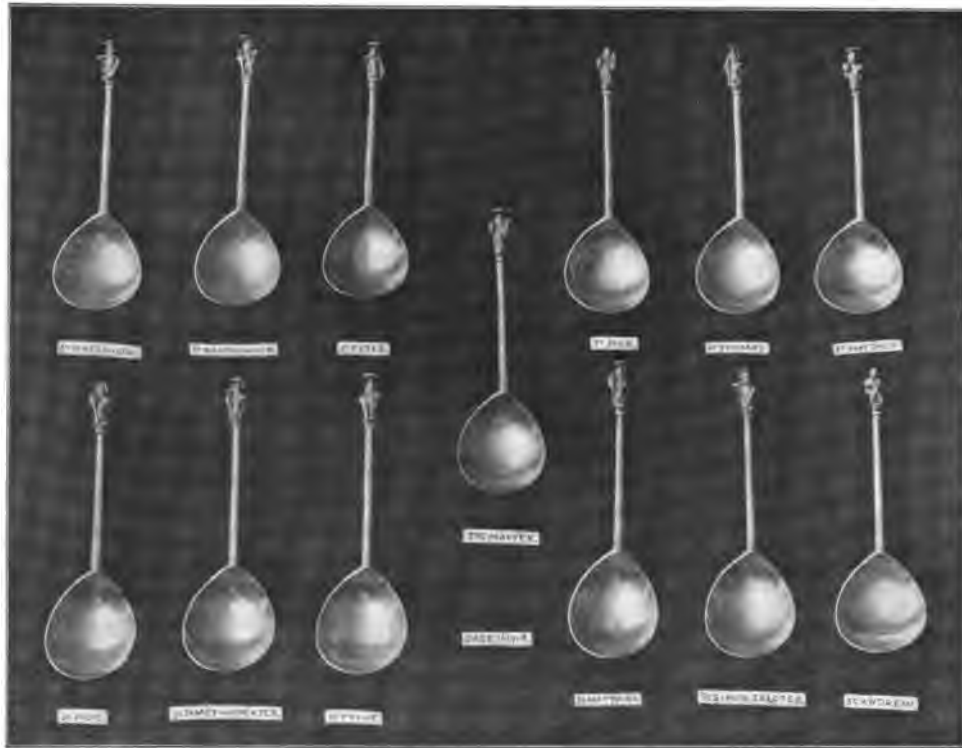
In a will of the year 1446 mention is made of a maiden-



Coronation Spoon

Actual length
10 inches

No. 10

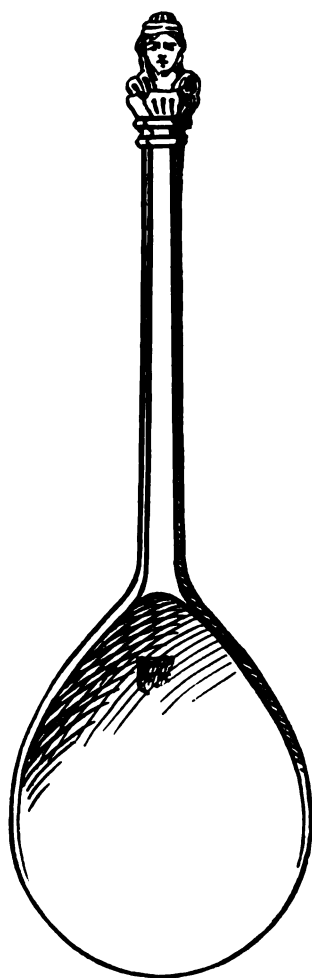


No. 11 (1617)

Owner, Mr. J. Pierpont Morgan, New York

head spoon, so called because on the end of the handle was a bust of the Virgin Mary (No. 12). This style was common in the sixteenth century.

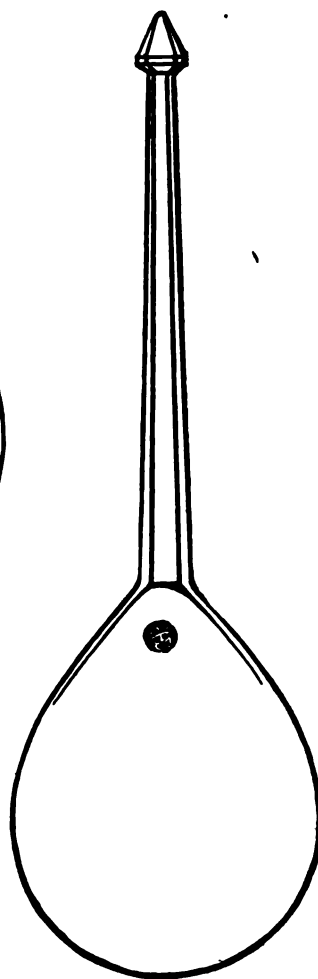
A very popular spoon during the Tudor time (1485-1603) was the apostle spoon, which is found as late as 1660. This gets its name from the fact that it has a figure of an apostle on the handle, and each apostle has his emblem, as St. Peter with the key. The Master spoon has the orb with a cross. In No. 13 we have a fine example. On the handle is the figure of St. Nicholas bringing the children back



No. 12



No. 13 (1528)



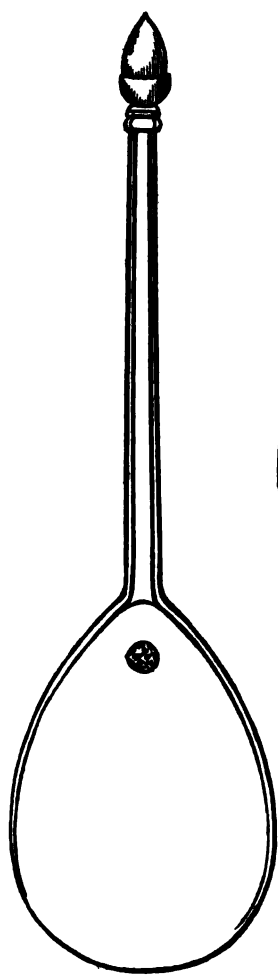
No. 14

to life. The inscription is easily read—"St. Nicholas Pray For Us." This spoon was sold at Christie's, in London, on April 30th, 1902, for £690 (\$3,450), the record price for a spoon.

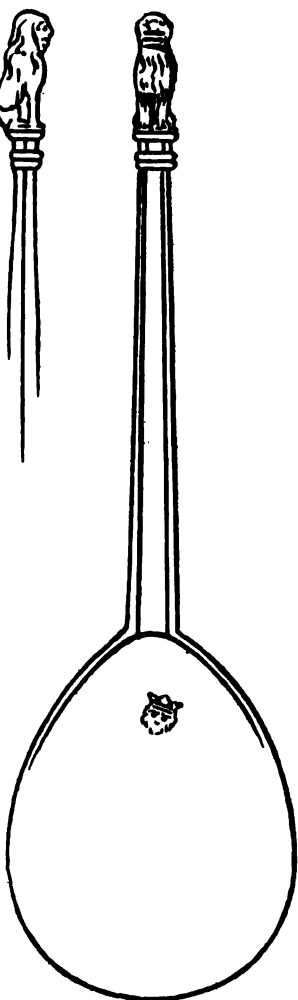
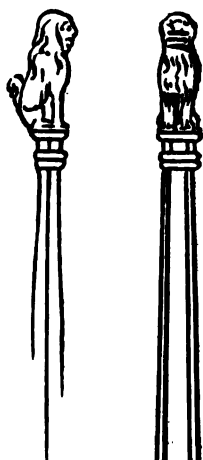
A perfect set of apostle spoons consists of thirteen, the Master spoon having the figure of Christ. All should also be of the same date and by the same maker. Few of such sets exist. One (No. 11) was sold at Christie's on March 28th, 1903, for £1,060; but an earlier set of the date of 1536, sold at the same place on July 16th, 1903, brought the enormous amount of £4,900.

Apostle spoons were generally given by sponsors at a christening. Where a set includes as many as six, eight or more spoons, and where these are of the same date, it has been surmised that the sponsors were wealthy. This may be so in some cases, but inasmuch as the early church permitted a very large number to act as sponsors, the number of spoons in a set may represent the number of sponsors, each one bringing a spoon. It is true that the church in the second half of the sixteenth century limited the number of sponsors to three, but perhaps these later church laws would account for the small sets of this period.

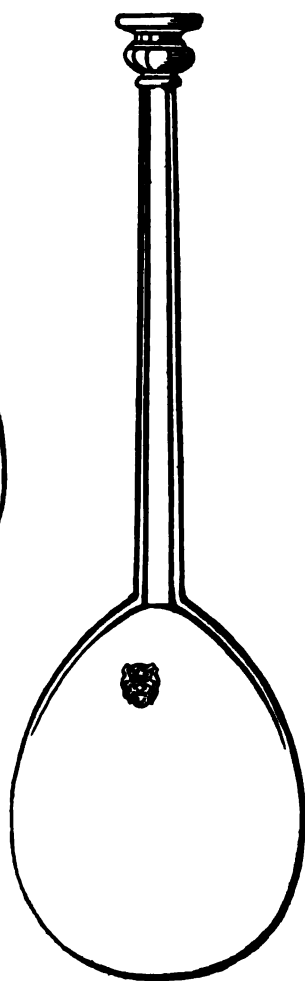
In the sixteenth century the handles were of various designs and often terminated in the following forms: diamond point (No. 14), acorn (No. 15), maidenhead (No. 12), seal (No. 17), lion (No. 16), apostle (No. 13), strawberry,



No. 15



No. 16



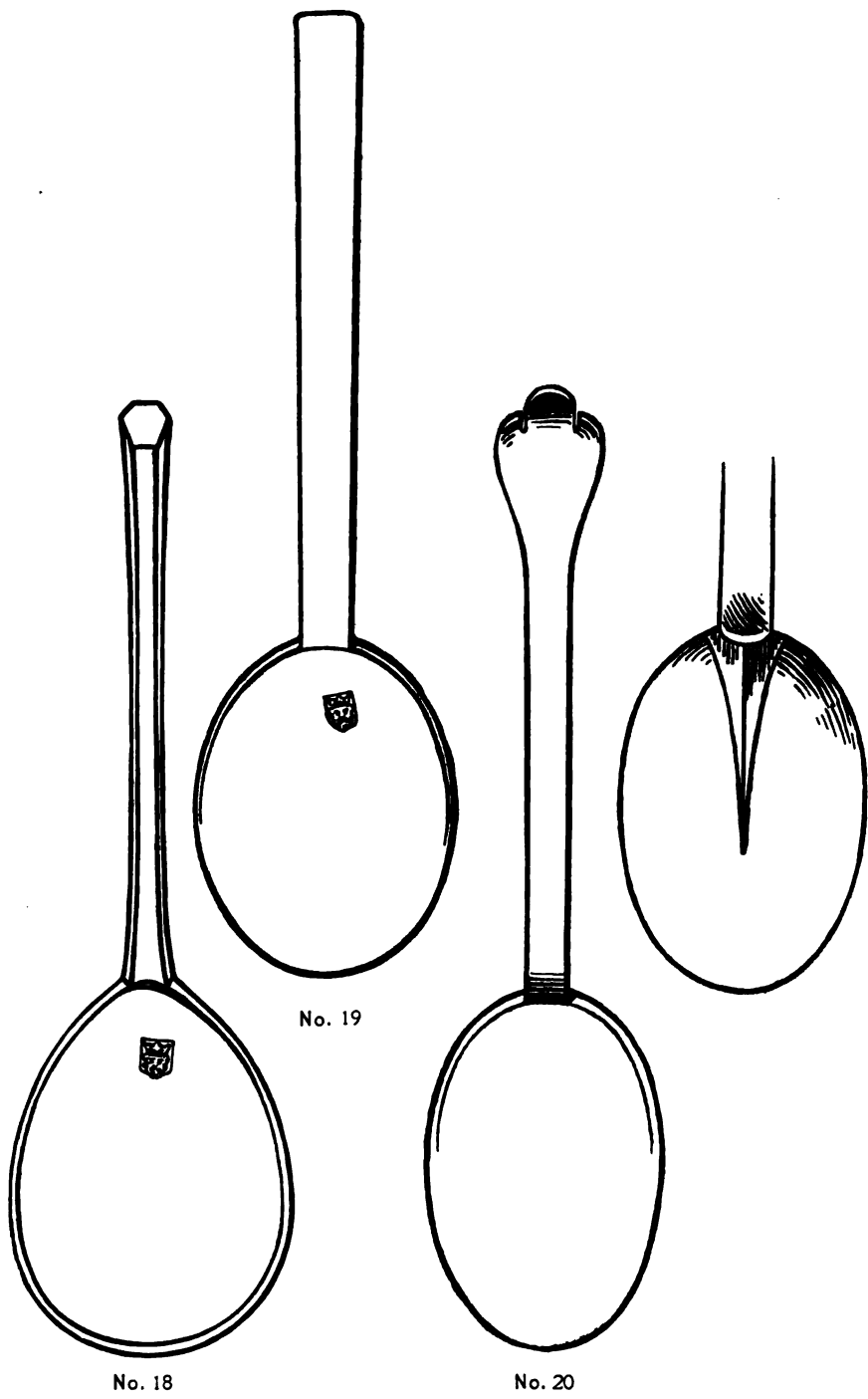
No. 17

bird, shell and ball. Frequently the end of the handle was without any of these ornamental devices. In this case the handle was cut off diagonally at the end (No. 18) and was sometimes spoken of as being "slipped in the stalk." The handle was generally hexagonal in form, or, as it was then called, "six squared," and the bowl was pear-shaped, a form that existed from the fourteenth century to the time of Charles I (1625-1649). A spoon that was common in the seventeenth century had a flat handle and was perfectly plain. It became popular with the Roundheads, and hence was called the "Puritan spoon" (No. 19).

In the seventeenth century the shape of the bowl gradually changed from the pear shape (No. 18) to the oval (No. 20). After the Restoration (1660) we find the following changes: (1st.) The handle is flat and bent forward, terminating in three points, sometimes called "split end." (2nd.) Back of the bowl appears a tongue; this style is called a "rat tail spoon" (No. 20). About the time of William and Mary (1688-1702) the end of the handle is shaped, often termed "wavy end" (No. 22).

It must be remembered that before the Restoration they used as a rule what we would now call table-spoons. The dessert-spoon, which in size is between the tea-spoon and the table-spoon, was not popular until after the Restoration.

Tea-spoons were introduced in the late seventeenth century; they were then very small like the modern after-



No. 19

No. 18

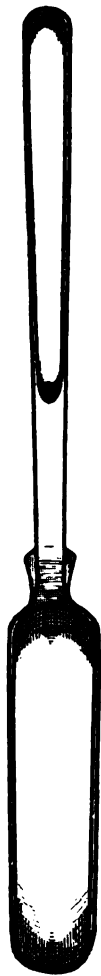
No. 20

dinner coffee-spoon, and were gradually made larger, so that by the time of George I (1714-1727) they had reached the proportions of the modern tea-spoons.

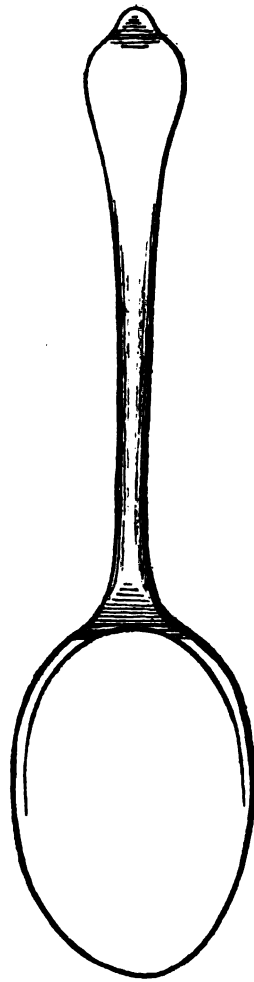
In the time of Queen Anne (1702-1714) a new pattern was introduced; the end of the handle is rounded and a little ridge appears and the top of the handle is still bent forward (No 24). About this time a very small snuff-spoon was made which was carried with the snuff-box and used for removing the snuff from the box to the hand. Also at this time was first made the marrow-spoon (No. 21), used for extracting the marrow from bones. Sometimes the handle of a table-spoon was made like a marrow-spoon, and in this way could serve a double purpose, but generally the marrow-spoons are double, one end being used for small bones and the other for large.

Another eighteenth-century invention was a spoon with a pointed handle and a perforated bowl. There is much speculation as to the use of this spoon, but it was probably used to remove floating tea leaves from a cup of tea and the pointed handle to clear the straight-pointed spout of the tea-pot (No. 23).

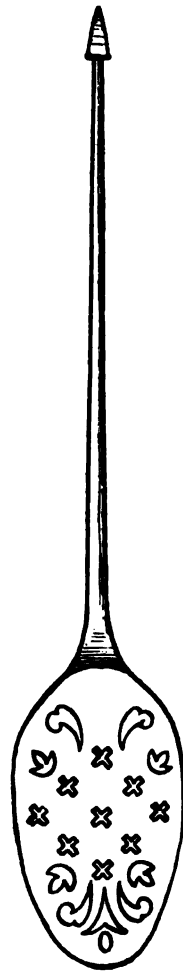
In the South Kensington Museum there is a collection of about one hundred spoons of the eighteenth century; in this collection the date letter of nearly every year is represented. It is interesting to observe that in this series of spoons the last "split end" spoon is of the year 1699; the



No. 21



No. 22



No. 23

last "wavy end" spoon is of the year 1707; the first rounded top spoon is of the year 1711; and the last "rat tail" spoon is of the year 1730. From this time on, in place of the "rat tail," we often find a miniature reproduction of the design of the end of the handle (No. 24); this continued for about thirty years, when in place of the design just mentioned, we frequently find what is termed a "drop" (No. 25). The first spoon with this feature, in the collection referred to above, is of the year 1758. Spoons with the "rat tail" and "drop" have been made up to the present time.

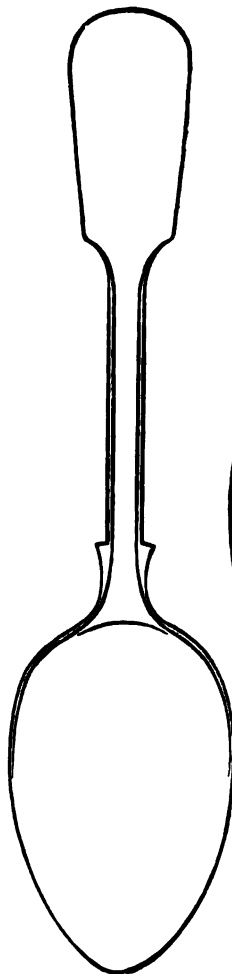
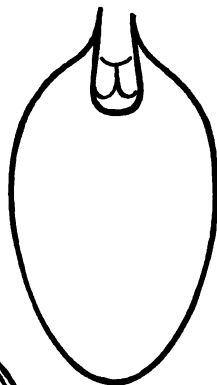
In the time of George II (1727-1760) appears what is termed the "Onslow" pattern. The end of the handle is grooved and turned back (No. 26). About 1750 there was introduced what is usually called the "Old English" pattern. In this the end of the handle is rounded, but bent back, generally perfectly plain, although sometimes with a little ornamental border (No. 27).

There was another feature of the eighteenth-century spoon which we have not yet considered, and that is the form of the bowl, which gradually changed from oval (No. 24) to egg shape (No. 25). The latter form was firmly established about the middle of the century and has continued up to the present time.

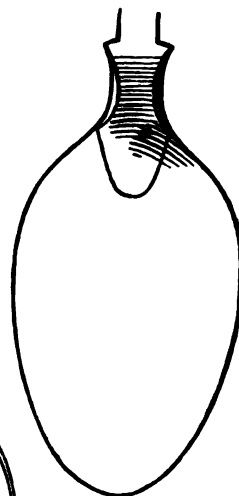
Early in the nineteenth century the "Fiddle back" spoon was introduced (No. 25); also the celebrated "Kings pattern" (No. 28). These two styles are still in vogue.



No. 24



No. 25



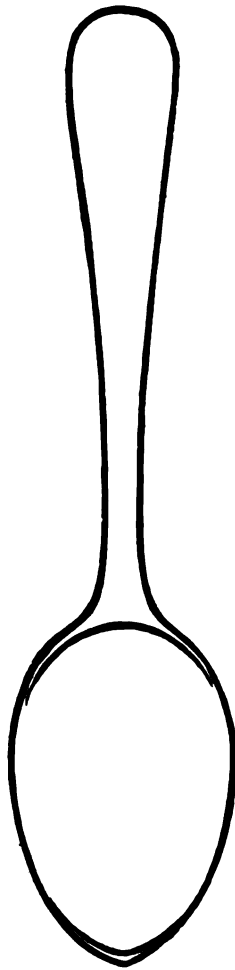
The tea-caddy spoons first appeared in the latter part of the eighteenth century. They are varied in designs and shapes, as will be seen in the interesting collection of about one hundred, all of different design, in the South Kensington Museum, which are represented in Nos. 29 and 30.

The nineteenth century has produced the salt-spoon, the after-dinner coffee-spoon and the ice-cream spoon, the orange-spoon and innumerable large and small serving spoons.

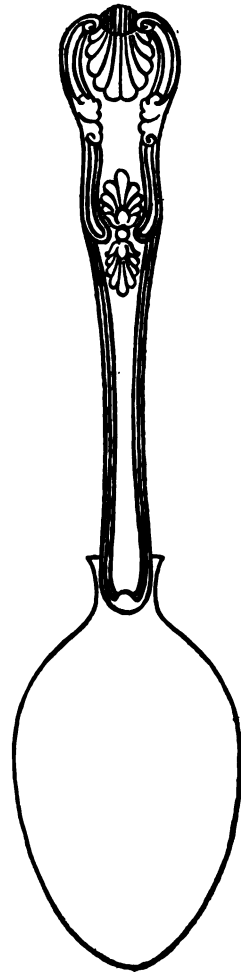
The position of the hall-marks on spoons varied in different periods. Prior to the Restoration and for a short time afterwards, the leopard's head is on the inside of the bowl and near the handle, while the other marks are placed on the back of the handle near the bowl. A short time after the Restoration the leopard's head (with a few exceptions) was placed with the other marks. Mr. L. Crichton, through whose hands many hundreds of old spoons have passed, and whose authority on antique silver is unquestioned, informed the author that the earliest spoon he ever saw with the leopard's head on the handle was of the year 1666. The latest spoon known to him having the leopard's head in the bowl is one of the year 1679. Therefore we can say that from about the year 1666 it had gradually become the rule to place all the marks on the back of the handle and near the bowl. The marks when in this position appear longer and narrower than on other articles : this is



No. 26



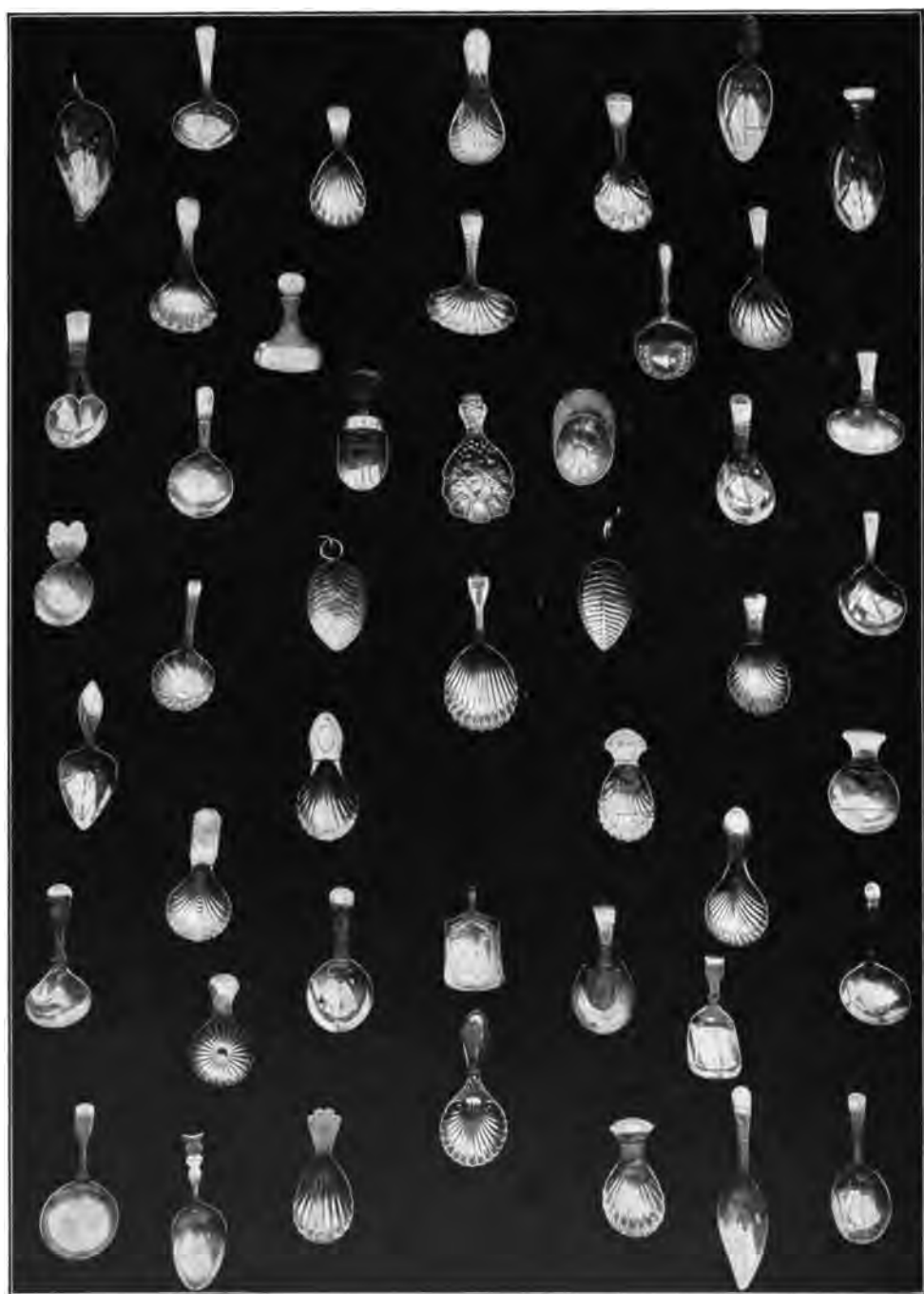
No. 27



No. 28

owing to hammering and finishing after they are stamped at the Hall—all pieces being sent there in an unfinished condition. We continue to find the marks in this position until about the year 1781, when they appear on the back of the handle, but near the end instead of near the bowl. After the introduction of the duty-mark, which was the sovereign's head, the following sequence in the marks is usually found: lion, leopard, date-letter, sovereign's head, and the maker's mark appearing before or after this sequence.

1911



UoM

No. 29

Collection of Caddy Spoons at South Kensington Museum



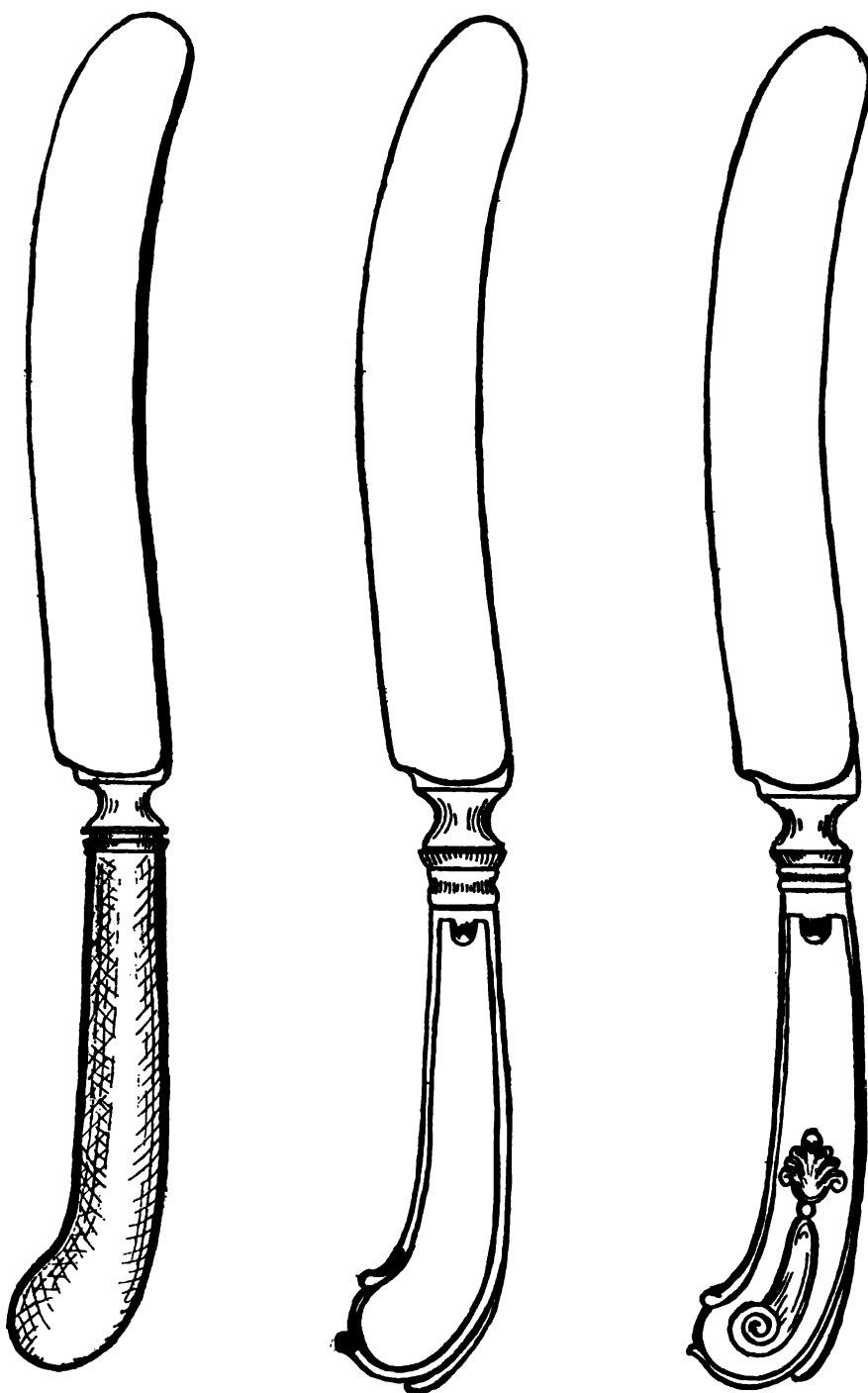
No. 30
Collection of Caddy Spoons at South Kensington Museum

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KNIVES

The earliest knives were made of flint or stone, later of bronze, iron or steel. The Jews and the Eastern nations did not use knives at their meals; the Greeks cut the meat into small pieces with a large knife, and ate the portions with the fingers.

In the early days of England each man carried a knife in a sheath. We find this kind of knife often with an ornamental silver handle, and we know that it was used both at meals and for defence. Chaucer (died 1400) speaks of a Sheffield whittle, the old word for knife. From this reference we know that even in the fourteenth century Sheffield was famed for its cutlery. He also speaks of silver sheaths in which the knives were carried at the side. This custom of carrying a knife continued up to the seventeenth century. In the sixteenth century most beautiful sheaths were made of silver studded with precious stones. Often the sheaths contained two knives, and, in the seventeenth century, a knife and fork.



No. 31. Pistol-handle Knives

In the seventeenth century the custom of using the sheathed knife at table gradually fell into disuse, and in the latter part of the century the rich man's table was set with silver-handled knives. In the time of Queen Anne the shape of the handle gave the name of "pistol-handle" knives (No. 31).

In the early George III period (1760-1820) we find the dessert-knife, with a silver blade and ivory handle, the ivory frequently being colored green.

The blades of the early knives being made of steel, the hall-marks appear on the handles. When the blades and handles are of silver, the marks generally appear on both, or, if made of one piece, on the blade only.

SILVER-GILT KNIVES

No. 32 (1839)

Part of a set of seven dozen, all different

Owner, Rev. Alfred Duane Pell, New York



1870

FORKS

The Hebrews, the Greeks and the Romans did not have table-forks, but a two-pronged serving-fork was often used.

We find in inventories of the twelfth century references to the fork, but it was not until the sixteenth century that it was widely used by any nation. In that century it became quite common in Italy, and in Venice, Florence and Rome no sumptuous feast was complete without a fork at each plate.

At the end of the sixteenth century the fork was a novelty in France and in England. Queen Elizabeth (1558-1603) possessed two or three, but she probably looked upon them as curiosities, for it was quite proper in those days, except in Italy, to convey food from the dish to the mouth by means of the fingers.

Thomas Coryat, an Englishman, visited Italy in 1608, and there saw the Italians using silver forks. He adopted the custom himself and on his return to England brought

a fork with him. In his book, "Crudities," published in 1610, he mentions the Italian custom of using the fork at meals. Some of the rich people took up the new custom, but there was great opposition to it at first. It was considered sinful to use a fork, and one clergyman of the day, preaching a sermon against this custom, declared that it was "an insult to Providence not to touch one's meat with one's fingers."

Before the introduction of forks, the hands were washed after each course; for this purpose a towel and a dish filled with rose water were passed to each guest.

Silver forks grew in favor slowly, and it was not until the end of the seventeenth century that we find them used, and then only by the wealthy. The rich, however, did not possess many, hence it has been suggested that the custom of serving sherbet in the middle of a dinner was introduced to give the servants time to wash the forks.

The first table-forks were two-pronged. Among the Corporation plate of the city of Liverpool are some two-pronged forks that were made in the early eighteenth century. In the South Kensington Museum are many examples of Italian and German two-pronged forks of the sixteenth and seventeenth centuries.

The oldest three-pronged forks known were made in the year 1667; this new style came into general use about the commencement of the eighteenth century, and was popular



No. 33



No. 34



No. 35

From the collection of Mr. Heber R. Bishop, New York

for about fifty years (Nos. 33, 34, 35). Four-pronged forks were first made about 1726, and by the middle of the century they had superseded those with three prongs.

The handles of forks followed the same designs as spoons of the same period, and what has been said in regard to the hall-marks on spoons applies also to forks.



No. 36 (1784)

Dessert Service of Sixty-six Pieces. Owner, Mr. Marsden J. Perry, Providence, R. I.

2011



No. 37. Pedestal Salt, with Cover (1586)
At South Kensington Museum

CHAPTER II

SALTS

IN the Middle Ages the salt-cellar was the most important article on a nobleman's table. It was very large and decorative. At this time the feudal system had divided society into many classes, and the distinction between them was carried out even at the feast. The salt was placed on the table in such a way that it was the line of demarcation between the noble and inferior guests, and was kept covered to protect it from any poisonous substance. The expression "to sit above the salt" is found in the old literature of Scotland, England and France, and whenever this quaint phrase is used it signifies that those who sat above the salt-cellar were of high rank as compared with those below. Bishop Hall (1574-1656) in one of his satires thus alludes to this old custom :

"A gentle squire would gladly entertain
Into his house some trencher-Chaplain:
Some willing man that might instruct his sons,
And that would stand to good conditions.
First, that he lie upon the truckle-bed,
While his young master lieth o'er his head,
Second, that he do, on no default,
Ever presume to sit above the salt."



No. 38. Bell Salt (1591). $9\frac{3}{4}$ inches high

Sold at the Dunn-Gardner Sale, April, 1902, for £600

We know from descriptions that exist of these salts that they must have been very imposing articles of plate, often being made of gold and set with jewels. For example, when Charles I came to the throne in 1625 he sold a good deal of the gold and silver plate that belonged to the royal collection. Among the articles was a gold salt that weighed over one hundred and fifty ounces. It was ornamented with the following jewels: nine sapphires, six large pearls, one hundred and fifty-nine little pearls, ninety-nine rubies, and fifty-one diamonds.



No. 39. Steeple Salt (1626). 10 inches high
From the Burlington Fine Arts Catalogue



No. 40 (about 1680)

In the first half of the sixteenth century a salt was made in the shape of an hour-glass, and it sometimes had a cover. Christ's College, Cambridge, has one of this character, hall-mark of the year 1507. At least half a dozen of these salts exist. About the middle of this century the pedestal salt first appears. It varies in size and is sometimes a foot high, ornamental in style, and in shape square or cylindrical, but generally the latter. On the cover frequently appears a statuette or other ornament. No. 37 represents one of this description, which although somewhat bent, probably from long usage, is nevertheless a good example.



No. 41 (1740)

From the collection of Mr. Heber R. Bishop, New York

Near the end of the century a new style was invented, which, owing to its shape, was called the "bell salt" (No. 38). It is, in most cases, on three feet, and has a domed top, which is



No. 42 (1778)

removable, and which is used as a pepper caster. This bell salt is divided into several compartments which fit into each other, so that it could hold spices as well as

salt. This kind was popular only for a short time.

A salt, called the "steeple salt," was made in the first part of the next century; it was on feet and had a short pedestal upon which was an ornamental pointed

top held up by four posts. Few of these were made. (See No. 39, which was exhibited at the Burlington Fine Arts Club in 1902.)

During the seventeenth century a low salt without a cover, in form square, circular or octagonal, was common (see one made about 1680 in No. 40). This style often had

supports upon which a napkin was placed to cover the salt.



No. 43 (1778)



No. 44 (1798)



No. 45 (1770)

Earlier than the sixteenth century the small individual salts appeared. They were made round, triangular or square, and are called "trencher salts." In the last part of the sev-

enteenth century a plain, low, hexagonal salt (No. 41) was much used, and continued in popularity up to the early part of the eighteenth century.

In the time of George II (1727-1760) a round salt on three feet was introduced (Nos. 42 and 44), a form that is still made. A style that has always been very popular is the oval



No. 46 (1809)

pierced gallery salt (Nos. 45 and 47), with a glass lining and on four feet, which came into use about the middle of the eighteenth century. At the end of that century the



No. 47 (1794)

oval form on a foot (No. 43), without piercing, and frequently with two handles, was prevalent. Sometimes we find the oval ones octagonal in form, as the one hall-marked 1809 (No. 46). The other

forms (Nos. 48 and 49) are of nineteenth-century manufacture.



No. 48 (1815)

Concerning the position of the hall-marks on salts, no rule can be given for the early ones, but for the last one hundred and fifty years the marks have generally been placed on the bottom.



No. 49 (1820)

CHAPTER III

CUPS

FOR thousands of years drinking-cups have been made of many different kinds of material and formed into countless shapes. Cups of gold or of silver were made from the earliest times. As far back in history as the time of Joseph we read of the “cup, the silver cup” that was put in Benjamin’s sack (Genesis 44: 2).

In the Middle Ages the wine-cup was an important article of plate, made, as a rule, of some rare or costly material. It was frequently of great size, with an elaborate cover. When it stood on a foot it was called a hanap. The chief guest at a feast was served from the hanap by the cup-bearer, who held an important place in a nobleman’s household, for it was he who, before serving, tested or “essayed” the wine, to determine whether it contained poison. This office of cup-bearer is of great antiquity, for we read in Nehemiah 1: 2: “I was the king’s cup-bearer.”

Mr. Cripps says in his “Old English Plate”: “The splen-

dor of the cup marked the consequence of him who used it; . . . they were often known, not only in the household of the owner, but even in the district in which he lived, by special names, and the custody of the cup has signified the ownership of an estate."

The grace-cup in the Middle Ages was handed around the table after grace had been said at the end of a meal. Our ancestors said grace both before and after eating. The origin of the grace-cup is thus accounted for: Margaret Atheling, the English consort of Malcolm III of Scotland (died 1093), was so disgusted with the way in which the royal guests would leave the table as soon as their appetites were appeased that she promised those who remained to hear grace a draught of choicest Rhenish wine from a large golden cup, which was thereafter called the grace-cup.

Robert Burton, in his "Anatomy of Melancholy," published in 1621, says: "As a corollary to conclude the feast, and continue their mirth, a grace cup came in to cheer their hearts, and they drank healths to one another again and again." More than a century later Robert Lloyd (1733-1764) writes:

"A draught from this cup,
And dinner, grace, and grace cup done,
Expect a wond'rous deal of fun."

This custom is still practised in colleges, at the Lord Mayor's feast and at state banquets. In drinking from the

grace-cup, two persons rise, and while one drinks the other stands by his side to protect him.

The "wassail bowl" was used by the Anglo-Saxons. It was a bowl, or cup, filled with spiced ale, and on New Year's day was partaken of by all. After the introduction of Christianity the monks adopted this old custom, but called the vessel "poculum caritatis" (or cup of love), and this term is still used in the London Livery Companies. This is the probable origin of the expression "loving cup." A distinction was made at one time between a two-handled and a three-handled cup. The former was called a parting- or stirrup-cup and the latter a loving-cup. To Lord Lyons (1817-1887) is credited the following anecdote:

"King Henry of Navarre (1553-1610), whilst hunting, became separated from his companions, and, feeling thirsty, called at a wayside inn for a cup of wine. The serving maid on handing it to him as he sat on horseback, neglected to present the handle. Some wine was spilt over, and His Majesty's white gauntlets were soiled. While riding home, he bethought him that a two-handled cup would prevent a recurrence of this, so His Majesty had a two-handled cup made at the Royal Potteries and sent it to the inn. On his next visit, he called again for wine, when, to his astonishment, the maid (having received instructions from her mistress to be very careful of the King's cup), presented it to him, holding it to herself by each of its handles. At once the happy idea struck the King of a cup with three handles, which was promptly acted upon, as His Majesty quaintly remarked, 'Surely out of three handles I shall be able to get one.' Hence the Loving Cup."

Whether this pretty story be true or false we are not prepared to say, but the fact remains that there are very few old silver three-handled cups in existence. We have only seen one, and that was in the Dunn-Gardner collection. At the present day a cup with two or more handles is called a loving-cup.

We now come to the consideration of the different kinds of cups that were made in England from time to time. On account of the large number of examples that we desire to illustrate and describe, this chapter will be a pictorial one to a great extent ; but the description of each style will be found either below the illustration or on the page facing it. As far as possible the illustrations are chronologically arranged.

The hall-marks on the early cups were very often on the side, but this was not always the case. In George II's time (1727-1760) and during part of George III's reign (1760-1820) they were placed in almost all cases underneath. During the early part of the nineteenth century they no longer appear on the bottom but usually on the side, near the handle, or occasionally on the outside rim of the base. At present they are put on the side.

HORN CUPS

Drinking-horns were used in the fourteenth and fifteenth centuries, but only a few have come down to us. The one illustrated (No. 50) is the oldest known. It is made of buffalo horn, and is silver-mounted, but the mountings are probably of Elizabethan date. John Goldcome, alderman, presented this horn cup to the Guild of Corpus Christi, about the year 1347. This guild was instrumental in founding the college of the same name, and the horn eventually became the property of the college.

From remote antiquity came the superstitious belief in horn as an antidote to poison. The horn was supposed to vibrate if it touched a substance containing poison. This superstition prevailed as late as the sixteenth century.

The horn of the fabled unicorn was especially prized, and enormous prices were paid for it. Thomas Dekker, in the "Gull's Horn Book," published in 1609, speaks of "the unicorn, whose horn is worth a city." A medieval prince who possessed a small piece of this horn would attach it to a chain, dip it into the wine before partaking, and thus make the poison test.

The horns of the narwhal and rhinoceros were sold by the unscrupulous medieval merchants as genuine unicorn. The form of this fabulous animal of India, with the body of a horse and one horn, is well known as the sinister supporter of the royal arms of England.



No. 50 (middle of fourteenth century)
At Corpus Christi College, Cambridge. From Cambridge Plate Catalogue



THE WAY THE HORN WAS USED
From "The Connoisseur"



No. 51. Ostrich Egg Cup (fourteenth century)
At Corpus Christi College, Cambridge. Height, 15 inches
From Cambridge Plate Catalogue

During the Middle Ages ostrich eggs were believed to be the eggs of the griffin, a fanciful creature, half lion and half eagle, whose form is familiar as it appears in architecture and heraldry. The cup above was probably given to Corpus Christi Guild, in 1342, by Henry Tangmer. The egg is now broken, being held together only by the silver mounting which was made in 1593. Ostrich egg cups, sometimes all of silver, were made as late as the seventeenth century, but only a few are in existence.



No 52. Coconut Cup (early fifteenth century)

At New College, Oxford. Height, 8 inches

Cocoanuts were blown across the Indian Ocean from Seychelles, where the cocoanut palm flourished, and before their source was known, marvelous stories were recounted as to their origin. They were much prized and often mounted with silver into cups. There are but few in existence, and the earliest known is the one shown above, which is beautifully mounted in silver parcel gilt. One of the seventeenth century in the Dunn-Gardner collection was sold for £960. Cocoanut cups have been made entirely of silver.



No. 53. The "Anathema" Cup (1481)
At Pembroke College, Cambridge. Height, 8½ inches

This cup derives its name from the inscription which it bears — *Qui alienavent anathema sit* (Cursed be he who steals this). It was formerly enameled, and the foot is removable. It is interesting as being the earliest hall-marked cup thus far found and the second earliest hall-marked article known. It was given to the college in 1497 by Thomas Langton, who was appointed Archbishop of Canterbury in 1500.



No. 54 (1521)

Height, $4\frac{1}{4}$ inches. Weight, 14 oz.

From Christie's Catalogue

Very small cups were peculiar to the early sixteenth century. The one of this kind which we illustrate was sold at the Dunn-Gardner sale for £4100, or about £290 per ounce, probably the highest price ever paid for any single piece of English hall-marked silver. Considering the size and weight, and that others of as early date exist, the price seems extraordinary. At the same sale another bowl-shaped cup, of about the same date (1525), of less weight, but almost as desirable, brought only £880, which was considered a fair price. An explanation of the £4100 bid for the little Tudor cup is perhaps to be found in the fact that England and America were competing for it, and England, in the person of Mr. J. A. Holms, won.



No. 55. The Howard Cup (1525). Height, 12¼ inches

Owner, the Duke of Norfolk

From Burlington Fine Arts Catalogue

This cup of ivory and silver is decorated with pearls and gems. On the cover is the figure of St. George and the dragon. It once belonged to Baron Berkeley, who died in 1532. His grandson married a daughter of Henry Howard, Earl of Surrey, and the cup has probably been in the family ever since. English cups of ivory and silver are seldom found.



No. 56. Melon Cup (1563). Height, $10\frac{3}{8}$ inches
Owner, the Inner Temple
From Burlington Fine Arts Catalogue

Melon, calabash, or gourd cups were so called from their resemblance to the dried shell of the gourd. They were first made in the middle of the sixteenth century. The one shown above is the earliest hall-marked example known.



No. 57. The Cockayne Cup (1565)

Height, 16½ inches. Weight, 72 oz.

Owner, the Company of Skinners. From Ironmongers' Hall Catalogue

This cock cup is one of a set of five, all of which are silver-gilt. Its form has a punning significance—the donor's name being Mr. William Cockayne. He bequeathed them to the company in his will dated October 24, 1598. When in use the head is removed. Silver cups in the sixteenth and seventeenth centuries were made in the form of various birds and animals, a style borrowed from the Augsburg and Nuremberg silversmiths, and the custom spread even to Italy. It will be remembered that Baron Bradwardine, in Scott's "Waverley," had a drinking-cup in the form of a bear.



No. 58. Hanap or Standing Cup (1616)

Height, 25 inches

At St. John's College, Cambridge

A radical departure was made in the form of the standing cup of the second half of the sixteenth century.

The above, though later in date, is a beautiful example of a typical Elizabethan design. It is richly ornamented in Renaissance style, and of a form copied from the German cups of the same period.



No. 59. Standing Cup (early seventeenth century)

Owner, Mr. Robert Hoe, New York

The early seventeenth century was the period of the inverted cone-shape cup, but there are a few in existence known to have been made about fifty years later.

Instead of a statuette on the cover, a steeple generally appears, in this respect resembling the steeple salts of the same era. (See No. 39.) A cup of this fashion, made in 1604, nineteen inches high and weighing 66 $\frac{1}{2}$ oz., was sold in the Dunn-Gardner sale for £4,000.



No. 60 (early seventeenth century)



No. 61 (1619)



No. 62 (1626)

From Christie's Catalogue

These three cups, which in form resemble the Venetian glass cups of the same period, are very good specimens of the different styles of small drinking-cups used in England from about 1550 to 1700. No. 61 was sold for £520 in the Dunn-Gardner sale.

A cup shaped like No. 60 was used as a communion cup in Scotland during the first half of the sixteenth century. No. 60 resembles in form the cup from which Charles I took his last communion just before his execution. That sad relic was made in 1629, and is the property of the Duke of Portland, who permitted it to be exhibited at the Ormond Hospital Loan Collection in July, 1902.

BEAKERS

Beakers are of cylindrical form, and, as a rule, taper a little towards the spreading foot. They have no handles, and seldom are found with covers.

The “ Founder’s Cup ” at Trinity Hall, Cambridge, is a beaker, and it was, perhaps, made in the fourteenth century ; but it was not until the last half of the sixteenth century that any number were produced. They were quite common in the first quarter of the seventeenth century, and those of small size were used as drinking-cups. But the increasing manufacture of glass drinking-vessels in England during the seventeenth century soon put the silver beaker in the background. Horn was a very common material for making beakers.

One seldom meets with a large English beaker such as the fine example on the following page (No. 63), but Holland and Germany have produced many large as well as small ones.



No. 63 (1618)

Owner, Mr. Robert Hoe, New York



No. 64. The Burleigh Cup (1684)

Height, $22\frac{1}{8}$ inches. Weight, $98\frac{1}{4}$ oz.

At St. John's College, Cambridge. From Cambridge Plate Catalogue

A large goblet-shaped cup on a baluster stem was introduced in the early part of the seventeenth century, and continued in vogue for about seventy-five years. They were sometimes elaborately chased, as in the case of the Pepys Cup (1677) at Clothworkers' Hall. The cup illustrated above derives its name from the donor, who was the fourth Earl of Salisbury.



No. 65. A Nest of Tumbler-cups (1688)

In the seventeenth century these quaint little drinking-cups were first made, and became popular in the colleges. The bottom was heavy and rounded, so that the cup would rock at the touch, but right itself eventually—hence the name tumbler. It was the custom to empty the cup by a single draught before putting it down; for if placed on the table with any liquor in it, it would, at the slightest touch, be true to its name and tumble over. One of the cups is smaller than the other, and fits into the larger when not in use, which accounts for the expression, “nest of cups.”

CAUDLE-CUPS

Caudle-cups, which were used for a warm drink, composed of ale, sugar, eggs, bread and spices, were first made early in the seventeenth century. They are always of the same general form, bulging out at the foot and tapering towards the top.

At first they were quite plain with ring handles. In Charles II's time (1660-1685) the handles were larger and decorative. The chasing of the cup, cover and salver was very ornate, with animals, birds, and acanthus or tulip leaves, a popular decoration at that time. No. 67, on the opposite page, is of the fashion we have described. It is rare to find these cups complete—that is, with cover and salver.

The silver caudle-cup, also called posset-cup, was the first two-handled cup ever made in England. Posset in the time of Charles II was a popular and luxurious beverage composed of hot milk, curdled by the infusion of liquor. Mr. Cripps says: "The curd floated above the liquor, and rising into the narrow part of the cup, could be easily removed, leaving the clear fluid at the bottom."

"After supper to dancing and singing till about twelve at night ; and then we had a good sack possett for them, and an excellent cake."

Pepys' Diary, Jan. 6, 1667.



No. 66 (1690)
From the Dunn-Gardner Catalogue



No. 67 (1670)
Owner, Mr. Robert Hoe, New York



No. 68 (1684)



No. 69 (1705)

Porringers at South Kensington Museum

Porringers, for porridge or soup, were first made in the last half of the seventeenth century. They differ from cauldle-cups in that the sides are straight and not curved. The acanthus leaf decoration is often seen on them. No. 68 is engraved with Chinese figures. No. 69 is a typical Queen Anne style, with fluting and a shield.

“And often after sunset, sir,
When it is bright and fair,
I take my little porringer,
And eat my supper there.”

William Wordsworth, “We Are Seven” (1793).

BLACK-JACKS

Black-jacks were common all through the seventeenth century. They were made of leather, and often with silver mountings, as in Nos. 70 and 71. Some were of moderate size, others very large, in which case the model was the jackboot, reaching above the knee, such as are now worn by the Life Guards. We read in Heywood's "Philocotho-nista; or, Drunkard Opened, Dissected and Anatomized," published in 1635: "Small Jacks we have in many ale-houses of the citie and suburbs, lipt with silver: blackjacks and bombards at the Court; which when the Frenchmen first saw, they reported at their return into their countrey that the Englishmen used to drinke out of their bootes."

In the time of Cromwell, on account of the scarcity of silver, this form of cup became quite common.

"But oh, oh! his nose doth show
How oft Black Jack to his lips doth go."
"Simon the Cellarer."

At the present time we sometimes meet with jacks made of tin japanned black, the edge being left bright, in imitation of the old leather ones with silver rims.



No. 70 (1673)
Owner, Mr. Robert Hoe, New York



No. 71 (1679)
Owner, Mr. Robert Hoe, New York



No. 72 (1701)

Owner, Mr. Robert Hoe, New York

In Queen Anne's time (1702-1714) the two-handled cup stood on a low, spreading base. The handles were without decoration, and the body of the cup was generally perfectly plain — the one illustrated above being an exception in this respect.



No. 73. Cup with Strapwork (1715)

Owner, Mr. Robert Hoe, New York

In George II's time (1727-1760) more ornamentation was used ; and what is called the strap decoration, with a plain encircling band around the middle of the cup, was much employed. The above illustration is a typical example of this fashion, which lasted until the more florid style of the same reign was introduced.



No. 74. By Paul Lamerie (1739)

Owner, the Goldsmiths' Company, London

The silversmiths of George II's time, inspired by their leader, Paul de Lamerie, produced cups with fancy handles, and of very ornate design, consisting of masks, flowers, birds, insects, elaborate scrolls, etc.

The illustration (No. 74) shows one of Lamerie's most important examples.

SILVER-GILT TWO-HANDLED CUP

No. 75. By Paul Lamerie (1742)

Owner, Rev. Alfred Duane Pell, New York

In No. 75 we have another Lamerie cup, in which we see two distinct changes. The handles are quite different from those used heretofore, and resemble those found on wine-coolers. The form of the body of the cup is more pear-shaped, a style first used in George II's time and popular for about twenty-five years.

1.3

1.4

1.5

1.6

1.7

1.8

1.9





No. 76 (1769)

At South Kensington Museum

The prevailing form for cups in the early part of the reign of George III (1760-1820) seems to have been like the above; they were sometimes plain, but more often had chased flowers or scrolls, and large ornamental handles.



No. 77 (1774)

At South Kensington Museum

The last quarter of the eighteenth century produced the vase-shaped cup. Wreaths, medallions, scrolls, flutes and acanthus leaves were employed in their decoration.



No. 78 (1797)

Near the close of the eighteenth century the urn-shaped cup, modeled after classical designs, became the ruling form. It will be seen that the handles are now more extended, reaching to the base—a fashion introduced about 1780, and lasting well into the nineteenth century.

SILVER-GILT TWO-HANDLED CUP

No. 79 (1811)

In the nineteenth century the forms of the eighteenth-century cups have been reproduced, especially the vase and urn shapes. In this may be seen the grape-vine decoration, frequently employed during the first quarter of the century.



UoF M

8401



No. 80 (1561)

THE EARLIEST HALL-MARKED TANKARD KNOWN

From the Burlington Fine Arts Catalogue

Atou

CHAPTER IV

TANKARDS

ORIGINALLY the name "tankard" meant a vessel for carrying water, but about the middle of the sixteenth century it came to denote an article that was principally utilized for holding beer. It superseded the beaker, and was an improvement upon that article in that the tankard had a lid and a handle. Tankards are scarcely ever found except in beer-drinking countries; that is why so many old German, Norwegian and English are in existence.

The earliest hall-marked tankard known is of the year 1561 (No. 80), and is made of bone and silver, the bone being used in order to detect any poisonous substance present in the beverage. It was believed that the bone or horn would become agitated on coming into contact with the poison. Tankards were also made of crystal and silver. The crystal was supposed to show the presence of poison by becoming clouded. In those days poison was greatly feared, and the wealthy were consequently very cautious about eating their food unless it had been tested; and they were equally particular about what they drank.



No. 81 (1673)

Presented by Charles II to Sir Edmundbury Godfrey in recognition
of his services during the Plague and Fire of London
Owner, Mr. J. Pierpont Morgan, New York

Tankards, at first, were small, holding about a pint; they generally tapered toward the top, and were often chased or elaborately engraved, as in No. 82.

In looking at the tankard just mentioned two encircling bands will be observed. These are "survivals" of the old crystal or bone tankard, on which they were necessary in order to attach the handles to the body. Bands are often seen on tankards of later date; frequently only one band appears, as in No. 84. Even at the present day tankards are often made with the encircling band, although it no



No. 82 (1591)

Engraved with fruit and floral scroll work. At South Kensington Museum



No. 83 (1681)

With acanthus leaf decoration. Sold at the Dunn-Gardner sale,
April, 1902, for £344

longer serves any purpose, as it generally does not touch the handle, but to the connoisseur it remains as a vestige of ancient time.

At the commencement of the seventeenth century tankards were made much larger, sometimes a foot in height, with the sides straight, and often chased with sea monsters, flowers, fruits and strapwork. During the Commonwealth (1649-1660) a new style was introduced. This tankard was low, holding about a quart; the handle was large, and the lid flat and projecting over the sides (No. 81). There was often a crude sort of whistle at the lower end of the handle for summoning the waiter. No. 84 has this feature.



No. 84 (1722)

From the collection of Mr. Heber R. Bishop, New York

Sometimes an acanthus leaf pattern appears on this type of tankard (No. 83), but it is, as a rule, without ornament.

A peculiar feature of some of the tankards of this period was the pegging of the inside. The pegs were placed at equal distances, to determine each man's portion. The number of pegs varied according to the size of the tankard. The early English pegged vessels are supposed to have been invented by St. Dunstan (925-988), the celebrated churchman and silversmith whose portrait may be seen on page 3.

Many quarrels arose in the inns at this time, when the liquor was served in one vessel, as to the portion each man was entitled to receive. To remedy this difficulty, St. Dunstan induced King Edgar to demand that the drinking-vessels should be pegged, and to punish each one that



No. 85 (1703)

Chased with strapwork, masks and fruit. At South Kensington Museum

imbibed more than his portion. Like many prohibitory laws, the opposite result was obtained. The law was construed to mean that if one drank short of his peg, or beyond it, then it was incumbent on him to drink once more, and still again, if necessary, until the liquor was on a line with some peg, or perchance had disappeared. Therefore we find in Archbishop Anselm's Canons, made in 1102, that "priests were enjoined not to go to drinking bouts, nor to drink to pegs." The expression, "to be in a merry pin," undoubtedly originated from the jovial custom of drinking beyond or just short of the peg; and the saying, "to take a person a peg lower," or, as it sometimes appears, "to take one



No. 86 (1781)

down a peg or two," is likewise traceable to the tankard, for to humble a person is like diminishing the liquor peg by peg.

In Hone's "Every Day Book" there is pictured and described a peg tankard made of oak, that was taken from the ancient Abbey of Glastonbury. The writer after describing it states that it was probably used "before the Norman Conquest." St. Dunstan, who was the Abbot of Glastonbury about 950, perhaps had this tankard made as a sample to show King Edgar.

About the time of Queen Anne (1702-1714) the tankard was made higher than the one of the Commonwealth period, the handle smaller, the body quite plain as a rule, the lid domed, and a band frequently encircled the body part (No. 84). Tankards of this period were not always without decoration, as may be seen in No. 85.

In "The History of Signboards" we are informed that silver tankards were very common in the taverns about the time of Queen Anne, and that at the "Bull's Head" "every poor mechanic drank in plate." The tankards varied in size, and were distinguished by different names; thus at the "Sweet Apple" tavern there were the "Lamb," the "Lion," the "Peacock," etc. We imagine the "Lamb" represented a drink that was less alcoholic than "the Lion." At the "Raven," in Fetter Lane, each tankard was named after some victory. These tankards are thus described in "Vade Mecum for Maltmorms," published in Queen Anne's time:

"Massy tankards form'd of silver plate,
That walk throughout his noted house in state;
Ever since Eaglesfield in Anna's reign,
To compliment each fortunate campaign,
Made one be hammer'd out for every town was ta'en."

"The History of Signboards" remarks: "We may suppose each tankard named after a victory—the greater the victory, the greater the tankard."

On account of the large plain surfaces of many of the tankards made in the first half of the eighteenth century we frequently find them engraved with large monograms, crests, inscriptions, and occasionally with elaborate scenes. No. 89 is copied from an old print. It is an impression from a silver tankard, and was engraved on the metal by the artist William Hogarth for a society composed of artists, who used to assemble once a week at the "Bull's Head" in Clare



No. 87. Chased Tankard (1748)

Owner, Mr. Robert Hoe, New York

Market. Hogarth was a member of this club. We have seen in the Introduction how he was apprenticed in his early life to a silversmith, and although he must have engraved much silver, we do not know of any piece of plate that one can say, with certainty, was engraved by him, except the silver tankard here mentioned. This engraving has been highly praised.

In the first quarter of the eighteenth century a new form was introduced; in this the sides are no longer straight, but there is a swelling out of the body near the foot. See the one hall-marked 1781 (No. 86). We sometimes find tankards, made in the eighteenth century, that are very ornate



No. 88. Tankard (1784)

in their chasing, and with elaborate covers (No. 87). They resemble the German tankards of that period.

In the last quarter of the eighteenth century still another style was developed. It was straight sided, often with two sets of lines, one at the top and one at the bottom, and resembled a beer-mug in its form (No. 88).

Many of the forms that we have considered in this article were reproduced in the nineteenth century, especially the two shapes represented in Nos. 84 and 86.

Tall tankards, very elaborately decorated with figures and weighing over a hundred ounces, have been made for presentation purposes (No. 90).

As a general rule the hall-marks on the early tankards were placed to the right of the handle and also on top of the lid. In the time of George II (1727-1760) the marks were often on the bottom and inside the lid, and in the late George III period (1760-1820) they were seldom found in any other place, a rule that has been observed up to the present time.



No. 89. Impression from a Silver Tankard

Designed and Engraved by Hogarth

CHAPTER V

Bowls, Cisterns, Wine-coolers and Punch-ladles

THE earliest bowls were known as mazers, and were of wood, with silver mountings (No. 91). In various collections, at colleges and elsewhere, are examples covering three centuries. Mr. Cripps in his "Old English Plate" has an exhaustive chapter on this subject, with many illustrations, and enumerates over sixty references to them in various books, wills and other documents, from 1253 to 1592.

The Monteith Punch-bowl, so called after a gentleman of that name who was in the habit of wearing a scalloped coat, is peculiar in that the rim, which had scallops in which to hang the glasses, was removable, and could be taken off when the bowl was in use. They were first made in the early Britannia period, and were usually of a fluted pattern, with two ring handles hanging from lions' mouths. Our example, however, though one of the earliest, is of another pattern, and without handles (No. 92).

Reference to the illustrations (Nos. 93, 94, 95) will show that at one period bowls were ornate and somewhat shallow, but later became plainer in pattern, deeper and more capacious.



No. 91 (fifteenth century)
At South Kensington Museum



No. 92 (1704)
Owner, Rev. Alfred Duane Pell, New York

No. 95 is one of a set of four that were presented by the Prince of Wales (afterwards George III) to the Beefsteak Club. They are engraved with the royal arms and "Long Live the King" on one side, and on the other with the arms of the club and "Beef and Liberty."

There seems to have been no limit to the size of some punch-bowls, which were sometimes made to be used at the celebration incident to the coming of age of the heir in a noble family.

No. 96 is called a punch-bowl, but it is more like the immense oval bowls which were known as cisterns, and of which notable examples exist, made from the time of Charles II (1660-1685) to George II (1727-1760). The most important specimen known, made by Charles Kandler in 1734, and weighing about 8000 ounces, with a capacity of sixty gallons, is at the Winter Palace in St. Petersburg. An interesting allusion to these wine-coolers is in the following from Greville's Journal :

"August 31, 1830, Sefton gave me an account of the dinner in St. George's Hall, at Windsor, on the King's birthday, which was magnificent, excellent and well served. Bridge, (the silversmith, of Rundell and Bridge), came down with the plate, and was hid during the dinner behind the great wine cooler, which weighs 7000 ounces, and he told Sefton afterward that the plate in the room was worth £200,000. There is another service of gold plate, which was not used at all. The King has made it over to the crown. All this plate was ordered by the late King, (George IV) and never used; his delight was ordering what the public had to pay for."

Another from Fitzgerald's "Life and Times of William IV":

"The royal plate made a splendid show at the Coronation banquet. . . . It includes a gold service ordered by George IV, which will dine one hundred and



No. 93 (1695)

From the collection of Mr. Heber R. Bishop, New York



No. 94 (1728)

From the collection of Mr. Heber R. Bishop, New York



No. 95 (1752)

From the collection of Mr. Heber R. Bishop, New York

fifty persons, and one of the finest wine coolers in the world, added to the collection by the same monarch. . . . And thirty dozen plates, worth £10,000."

The comparatively modern wine-cooler for a single bottle is always of some vase form; one of the best being the copy of the celebrated Warwick Vase (No. 97).

The hall-marks on bowls are usually on the bottom, but on the earlier ones often on the side. We would here note a caution in regard to bowls with marks on the sides, when the marks are upside down, or very close together, or in any other way irregular. Such bowls have been made over from other articles, generally from dish-covers, which, having gone out of use, are being turned into something more salable.

We give an illustration of a collection of punch ladles (No. 98). A few years ago they were quite abundant, and we should infer that at one time every household must have had one, but now they are rather scarce. They often have a coin, sometimes of gold, set in the bottom, and almost always handles of whalebone or infrequently of wood.

The older ones are usually hall-marked, but in no particular place, and in later examples the hall-mark does not always appear.



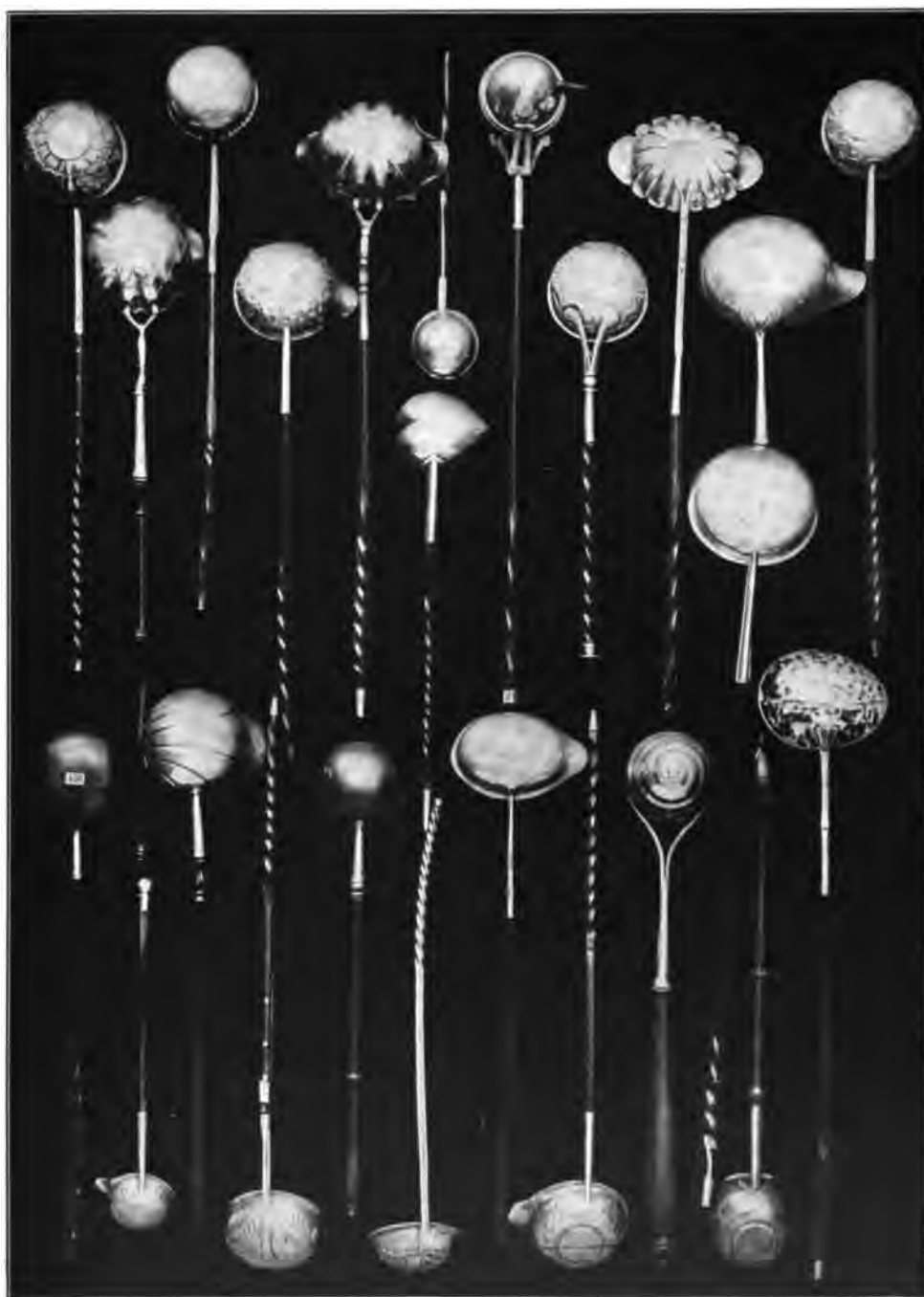
No. 96. A Silver Punch-Bowl Belonging to the Duke of Rutland

This huge bowl was made by Childs in 1682, and was sold to the then Earl of Rutland, in whose family it is still preserved

From "The Tatler"



No. 97 (1833)



No. 98. Punch-Ladles at South Kensington Museum

CHAPTER VI

Candlesticks, Sconces and Candelabra

CANDLESTICKS

THE date of the introduction of the candlestick is somewhat of a mystery, but it was undoubtedly first used in the Christian era. The Old Testament speaks of the golden candlestick, but the lights of that sacred object were lamps, and not candles.

The Romans had a crude sort of candle which resembled the modern torch, but it was not until the third century that candles, in the present sense of the word, were first used, and then only in the church.

We are inclined to the belief that the institution of Candlemas Day was the occasion, if indeed it was not the cause, of the adoption of the candlestick. This festival was instituted by Pope Gelasius in the fifth century, to commemorate the presentation of the child Jesus in the Temple.

It will be remembered that when Simeon beheld the child he broke out in a song of thanksgiving, in which he used the words, "A light to lighten the Gentiles, and the glory of thy people Israel." This text was the basis of Candlemas Day, and, as the name implies, candles were an

important feature in the ceremony, which consisted of a procession of the clergy, who blessed and distributed the candles that were to be used throughout the year. Hence the origin of the old English couplet :

“ On Candlemass Day
Throw candle and candlestick away.”

The large number of candles used on this occasion necessitated something to place them in, and to this need, therefore, we trace the origin of the candlestick.

At first the candlestick was probably made of wood, the word “ candlestick ” suggesting that it was a pointed stick upon which the candle was placed ; but in a short time the precious metals were used to make both candlesticks and candelabra, with which to adorn the altar and make the service more impressive.

In the year 1548, during the reign of Edward VI, the festival of Candlemas Day was prohibited as a Popish institution, but it continued to be observed in the Catholic churches. It was not until the end of the thirteenth century that candles were in general use in England ; they were then for the first time made of tallow ; before that time they were of wax.

Pricket candlesticks were the earliest. The pricket was a sharp point on the top of the shaft to hold the candle, and was usually surrounded by a saucer to catch the drippings. These were probably first made during the middle ages, but

it was not until the twelfth century that they were used on the altars of churches. The oldest in existence is the renowned Gloucester candlestick, made early in the twelfth century and given to the Church of St. Peter at Gloucester. This most ornate piece is now in the South Kensington Museum, having been purchased in 1861 for £651.

Many of the English cathedrals had pricket candlesticks in the Middle Ages, but in the sixteenth century they came to be considered "monuments of superstition" and were destroyed.

It was probably in this same century that the next form appeared—the style that is in use to-day. The pricket has disappeared and in its place is a socket which holds the candle.

That socket candlesticks were known in the sixteenth century is proved by a painting in Munich by Schoreal, who died in 1560. From this picture, which is reproduced in Shaw's "Dresses and Decorations," it is evident that the candlesticks were of some gilt metal, and judging from the appointments of the room, probably a



No. 99
Gloucester Candlestick
Height, 23 inches



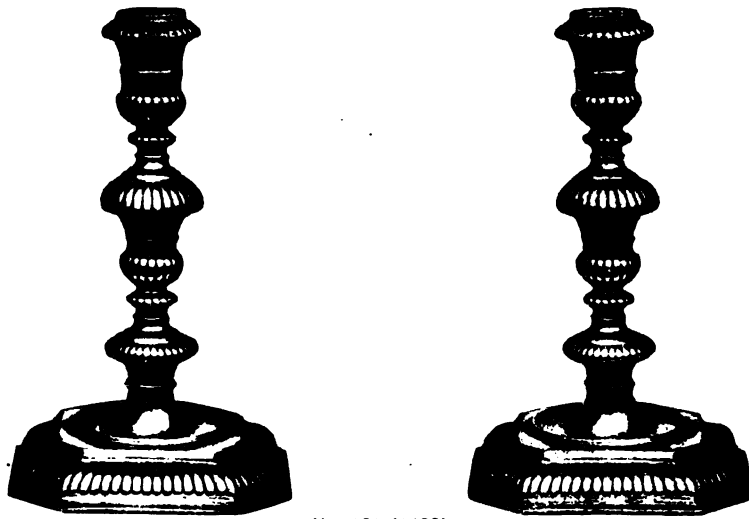
No. 100 (about 1665)

From Burlington Fine Arts Catalogue

precious metal. No. 100 is one of the earliest specimens known of table candlestick; it is a rather short fluted column, in a saucer-shaped depression in a square base.

The next form (No. 101), of the time of William III (1695-1702), shows more decoration in form and fluting. The pair illustrated are from the famous Dunn-Gardner collection, for many years loaned to the South Kensington Museum, and sold in April, 1902.

About the time of Queen Anne (1702-1714) there was quite a departure from the previous form of the candlestick, and the stem or shaft was made in a baluster shape. This general form continued for some time; at first they were

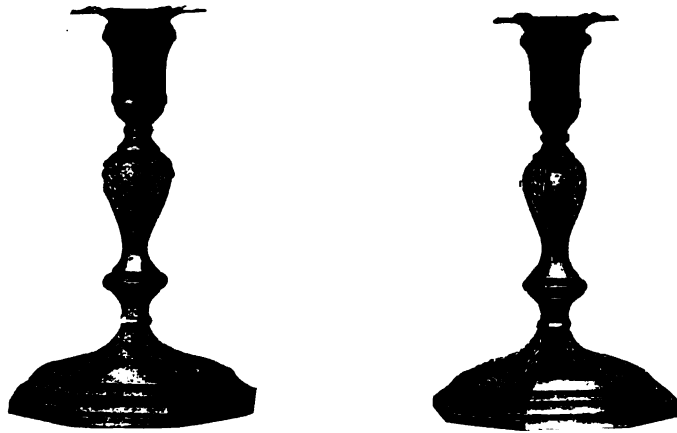


No. 101 (1698)

made quite plain, but later more ornamentation appears. No. 102 is a good example of this style.

After this, and principally during the time of George II (1727-1760), a heavier and more massive style was made. They were cast, in distinction from being hammered, and this is indicated by an unfinished roughness underneath. The hall-marks are on the inside edge of the base, not together, but in separate places, and, owing to the rough surface, often difficult to distinguish. Some of this kind were quite plain; some had a simple shell ornament (No. 103); others were more elaborate, with flowers, scrolls, heads of animals, etc. The plainer patterns had generally a square base, with rounded corners, while in those with much detail of ornament the base was usually round.

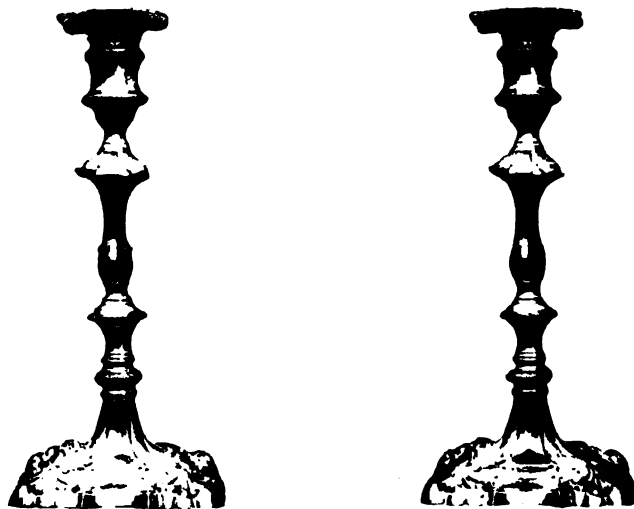
Early in the reign of George III (1760-1820) another design was introduced; it was taller and patterned after the Co-



No. 102 (1714)

Owner, Rev. Alfred Duane Pell, New York

rinthian column (No. 104). These almost always had nozzles or socket pans to catch the melting wax or tallow. Prior to George II nozzles were seldom used. If found on candlesticks made in the seventeenth century, they have most likely been added at a later date.



No. 103 (1759)

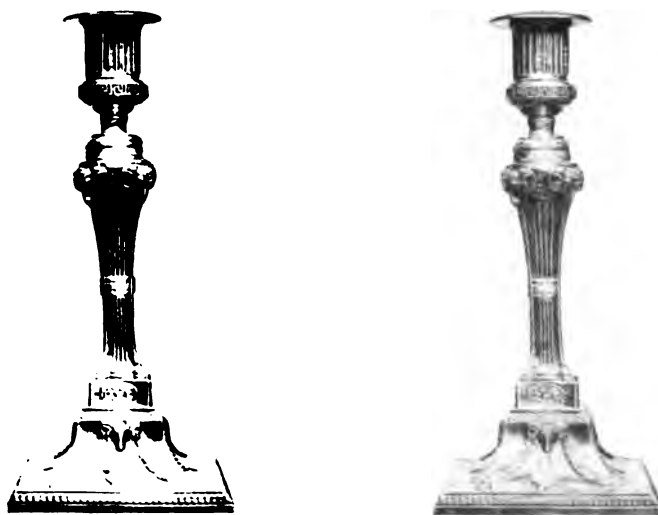
At South Kensington Museum



No. 104 (1772)

In the latter part of the eighteenth century, Josiah Wedgwood's designs, ornate with flowers, festoons or masks, were adopted. Nos. 105 and 106 are of this period.

At this time sockets were made in the form of an urn, carrying out the classical idea then predominant in all works



No. 105 (1774)

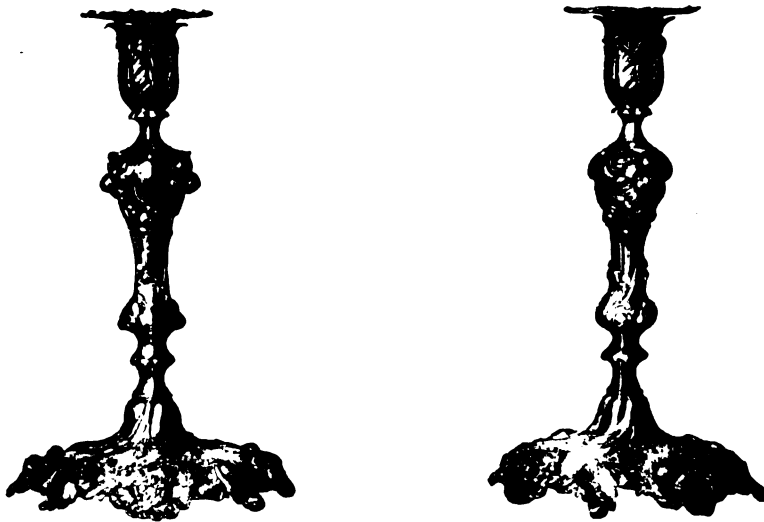
At South Kensington Museum



No. 106 (1791)

At South Kensington Museum

of art (No. 106). In the nineteenth century many of the styles mentioned have been reproduced. Those by the celebrated silversmith Paul Storr, illustrated in No. 107, are most elaborate in detail and workmanship.



No. 107 (1836)

Owner, Mrs. W. Storrs Wells, New York

Small candlesticks for holding tapers for sealing, and clip candlesticks for holding a coiled taper for the same purpose, were made as early as the Queen Anne period.



No. 108 (1819)

Hand or chamber candlesticks are frequently met with. No. 108 shows a good example, with the extinguisher on the handle and the snuffers in an opening in the stem. It is seldom that they are found complete, as the snuffers have generally been lost. Many chamber candlesticks can be found of the time of George III and a few exist of the time of William III.

The old custom of auction sale "by inch of candle" is interesting. A small piece of candle was lighted and allowed to burn itself out, and the last bidder before the flame expired was the successful purchaser. For this purpose special candle-holders have been made of silver. The custom

is of medieval origin, and was common in England and Scotland for many years. About twenty-five years ago it was still practised in some towns north of the Tweed. For over five hundred years sales "by inch of candle" were held in the city of Bremen on every Friday afternoon. In the year 1883 the municipal authorities of that city abolished the custom.

In Townsend's "Manual of Dates" the interesting information is given that "in excommunication by inch of candle, the sentence was not passed upon the offender if he repented before the candle burnt out."

We do not know when

"The butcher, the baker, the candlestick-maker,"

was written, but it is evident, from the connection, that the last-mentioned was one of the important members of the community; in fact, there have been many English silver-smiths who never made anything but candlesticks.

Silver sconces are quite rare. Good examples, made in 1685, can be seen at Lord Sackville's historical mansion, Knole, at Seven Oaks, in a room entirely furnished with silver.



No. 109 (about 1690)
Sconce at South Kensington Museum



No 110 1754)

Owner, Mr. Robert Hoe, New York

CANDELABRA

The ancient Romans had candelabra, but when in Latin writers we meet with the word *candelabrum*, we must understand it, in most cases, to mean a support for a lamp or lamps. The candelabra were made of different materials, including the precious metals. Most of those that have been excavated, and that we find in museums, are of bronze. They are from twelve inches to ten feet in height, and generally of the same form—the base composed of three spreading feet, usually those of some animal, the shaft fluted, and the lamps suspended from or placed upon the arms. On the top of the shaft there was sometimes a statuette. Those found at Pompeii do not all follow this form, but are of varied designs.

In 1869 some German soldiers, while near the city of Hildesheim in Hanover, found parts of a Roman silver candelabrum. It was probably made in the first century, perhaps earlier, and is now in the museum at Berlin. The early church possessed many candelabra patterned after the Roman form, but few, if any, examples exist. Silver candelabra made prior to George III are rare. No. 110 dates from the previous reign.

The uprights of most candelabra are simply large candlesticks, which can be used separately, when desired.

The nineteenth century has produced many very elaborate specimens, sometimes consisting of one centre and two end pieces; and, where the detail and workmanship are elaborate, they are often heavily gilded, as in No. 111. It is a decided advantage to have such important pieces gilded, as the gold does not tarnish like silver.

The finest pair of candelabra we have ever seen are shown in the following illustration (No. 112). The proportions are perfect; the width of the branches is just twice, and the total height just three times the width of the base; the distance from the lower part of the branches to the table is also just twice the width of the base. They are very massive, of remarkable workmanship and are heavily gilded.

The hall-marks on the early candelabra and candlesticks were usually underneath, but from the time of George III

they have been put on the outside edge of the base, except when, in making, the metal has been cast; then the marks are on the inside edge.



No. 111 (1865)

Owner, Mr. P. A. B. Widener, Ashbourne, Pa.

SILVER-GILT CANDELABRUM

No. 112 (1847)

Height, 42 inches. Weight, 1700 ounces

Owner, Mrs. W. D. Sloane, New York



WFOU

CHAPTER VII

Kettles, Urns, Coffee-pots, Jugs, Tea-pots, Creamers, Sugar Basins
and Baskets, Tea-caddies

BEFORE considering the different articles that go to make up a service, it is well to say a few words about the introduction of tea itself. In determining the genuineness of a seventeenth-century silver article that is used in serving tea, one must be careful that it post-dates the introduction of tea into England.

Tea was brought to England about the middle of the seventeenth century and was used at first for medicinal purposes. In the year 1658 it was advertised as being for sale at a certain coffee-house. Pepys in his diary of the year 1660 speaks of drinking a cup of tea, and adds that it was for the first time. It was in this year that a tax was imposed on it. In 1684 the East India Company, in ordering some tea, writes: "Thea is grown to be a commodity here." By the end of the century it was imported in large quantities and the price had fallen from £10 to 16/- a pound. When Queen Anne (1702-1714) ascended the throne, tea was freely consumed by the well-to-do classes, and silver tea articles were every year being made in larger quantities.

KETTLES

The Anglo-Saxon kettle (cytel) was very different from the modern one. It was more like the three-legged pots in which gypsies cook their food.

Some silver kettles were made in Queen Anne's time, but they did not come into general use until the two succeeding reigns. At first they were without ornamentation and were octagonal or globular in form. No. 113 is of the latter description, though of later date than the period we are considering.

As the eighteenth century advanced they became more ornamental and were made in several forms. Examples Nos. 114 and 115 are styles of the latter eighteenth and early nineteenth centuries, and might be called pear shape and reversed pear shape. The stands are generally with three legs and often elaborately pierced and chased. The stand holds a lamp. These lamps, when removable, should have the same hall-marks as the kettles. When the mark on the lamp is of a later date, it indicates that the original lamp has been lost and replaced.

In addition to the stands, there were sometimes three-



No. 113 (1733)



No. 114 (1757)

cornered trays, especially for the larger kettles—a wise precaution, as the spirit-lamp often boiled over, and the burning alcohol was caught in the tray instead of spreading on the table.

The marks on the early kettles are found generally at the right of the handle, but for over a hundred years have been placed on the bottom in this order :

Lion Leopard

Maker

Date Sovereign's Head

The stand should also be hall-marked on the side when the lamp is removable ; but, when the lamp is fixed, on the bottom of the lamp only.



No. 115 (1783)

URNS

The increasing consumption of tea after 1750 brought into use a larger article than the tea-pot, and the classical ideas then prevalent suggested the shape and gave it the name of urn.

Cowper, in "The Task," published in 1785, writes :

"Now stir the fire, and close the shutters fast,
Let fall the curtains, wheel the sofa round,
And while the bubbling and loud hissing urn
Throws up a steamy column, and the cups
That cheer but not inebriate, wait on each,
So let us welcome peaceful evening in."

Fifty years later, we read in the "World of Fashion" for January, 1835 :

"John's wife and John were tête-à-tête,
She witty was, industrious he.
Says John, I've earned the bread we've ate,
And I, said she, have urn'd the tea."

Urns were almost always made in the form of a vase, and both with and without handles. They were generally plain, but were sometimes engraved and decorated with festoons and medallions. Some were heated with a lamp, while others had a receptacle in the centre to hold a hot iron. The hall-marks were placed on the bottom.

COFFEE-POTS

Coffee was brought into England in the middle of the seventeenth century, and soon after its introduction the famous coffee-houses came into existence. They so increased in number and popularity that in 1675 Charles II (1660-1685) tried to suppress them "as being resorts of political agitators." He was, however, unsuccessful, and for over a hundred years these coffee-houses were the clubs of England.

As soon as a beverage comes into general favor, the silversmith produces a vessel in which it may be luxuriously served; therefore one need not be surprised to find that there is in a castle in Wales a coffee-pot of the time of Charles II. The early coffees were tall, straight-sided, usually plain and frequently of hexagonal form, with domed covers. Most of the coffee-pots of the last part of the seventeenth century and the early part of the eighteenth have the spout at right angles to the handle (No. 116). In the late George I period (1714-1727) the spout appeared opposite the handle, and from that time it has almost always been in that position. In the reign of George II (1727-



No. 116 (1717)

**From the collection of Mr. Heber R. Bishop,
New York**



No. 117 (1765)



No. 118 (1759)

At South Kensington Museum

1760) the form of the coffee changed. From that time it stood on a base with the lower part of the body slightly bulged. No. 117 is of this description, although made in George III's time (1760-1820). As time went on it became more shaped and decorative, as in No. 118. Sometimes they are vase shaped, as the one hall-marked 1789 (No. 120). During the late eighteenth century and for some time after, the oval form predominated, like the one hall-marked 1804 (No. 121). Coffee-pots seldom have straight spouts (No. 119) but generally curved; the handles are almost always of ebony, but sometimes of ivory.

For the last one hundred and fifty years, the marks are on the bottom when the coffee-pot is made of one piece of silver; but if made of two pieces (in which case the bottom is said to be "let in"), the Goldsmiths' Hall places the marks to the right of the handle. This rule does not apply to coffee-pots made before 1750, as there was apparently no rule then as to the position of the marks.



No. 119 (1770)



No. 120 (1789)



No. 121 (1804)

JUGS

Ordinary German stoneware jugs, often called tiger jugs from their resemblance to a tiger's skin, were frequently



No. 122 (1576)

At South Kensington Museum

mounted with an elaborate neck and cover, and sometimes with a foot, by the English silversmiths of the sixteenth century. They were used for hot spiced drinks, and preceded the tankard. Good examples exist in many collections, and, when offered for sale, bring high prices. There were four in the Dunn-Gardner sale that sold for from £160 to £280 each. The famous West Malling jug is of stoneware, with splashings of purple, orange, green and other colors, and, in addition to the other mountings, has four richly chased

vertical straps with a female figure at the top of each. This jug was sold at Christie's in March, 1903, for £1450, a record price.

Silver jugs for hot water are more recent. One of the time of George I is known, but they were not common



until about 1770 (Nos. 123, 124, 125). They are more frequently chased than plain, and are almost always shaped, even the earliest. Jugs are generally without feet and the handles are of ebony, silver covered with wicker, or of silver alone. In the last case the handle is insulated from the body by two ivory knobs.

What was said about the hall-marking of coffee-pots applies also to jugs.

TEA-POTS

Silver tea-pots were made soon after the introduction of tea into England, and some are extant of the time of Charles II. The early ones were often hexagonal in form, small, low and frequently chased with Chinese decorations. As a rule the tea-pots that were made previous to 1750 were globular in form and plain (No. 126). In fact the majority of antique tea-pots are without chasing, as are many of nineteenth-century manufacture.

The bell-shaped tea-pot was first made in Queen Anne's time and has never gone out of style (No. 127).

In the late eighteenth century many different shapes were employed, the oval form predominating. No. 128 is of this type; this tea-pot has the tray to match, as was often the case with the oval style. Sometimes tea-pots had straight spouts such as we see in No. 128, but generally speaking they have been curved. In No. 130 we see a melon-shaped pot, a form that has always been popular. This was made by the celebrated silversmith Paul Storr, who was also the maker of the elaborate service No. 129.



No. 126 (1750)



No. 128 (1790)



No. 127 (1785)



No. 129 (1821)

The hall-marks of the early tea-pots are usually found on the bottom, but not always. For the past hundred and fifty years the marks have almost without exception appeared on the bottom.



No. 130 (1831)

Owner, Mrs. W. Storrs Wells, New York

CREAMERS

The dainty and graceful little cream-jug, so necessary to the tea-table, was first made about the time of Queen Anne. It was generally plain, round, without feet, and low. In the time of George II the creamer is found with a base; later on it has three feet (No. 132), but the base continues to be found in most cases (Nos. 131, 133, 134, 135). The one dated 1793 (No. 135) is called a helmet creamer, from its resemblance to a helmet when turned upside down; this type was introduced in the time of George III. The oval forms of the early nineteenth century are known as "squat creamers" (Nos. 136, 137).

The hall-marks appear on the bottom, the side, and the front; in fact there seems to be no rule for their position.



No. 131 (1763)



No. 133 (1774)



No. 132 (1774)



No. 135 (1793)



No. 134 (1793)



No. 136 (1803)



No. 137 (1817)



No. 138 (1781)

At South Kensington Museum

Sugar-basins were made to match the creamers, but are now seldom met with. Sugar-baskets of openwork with glass linings (No. 139) are also scarce, but are desirable if of good pattern and in good condition. The hallmarks are on the bottom or in the piercing.



No. 139 (1774)

At South Kensington Museum



No. 140 (1755)

From the collection of Mr. Heber R. Bishop, New York

TEA-CADDIES

The earliest caddies were generally plain, and rectangular or octagonal in shape; they were filled by removing the bottom, which was made to slide in grooves. All through the reign of Queen Anne tea-caddies were made, and by the time of George II they were quite common.

They were often in pairs, to hold two kinds of tea, with a covered sugar-bowl to match (No. 140). Such sets of three were usually kept in shagreen (shark-skin) cases.

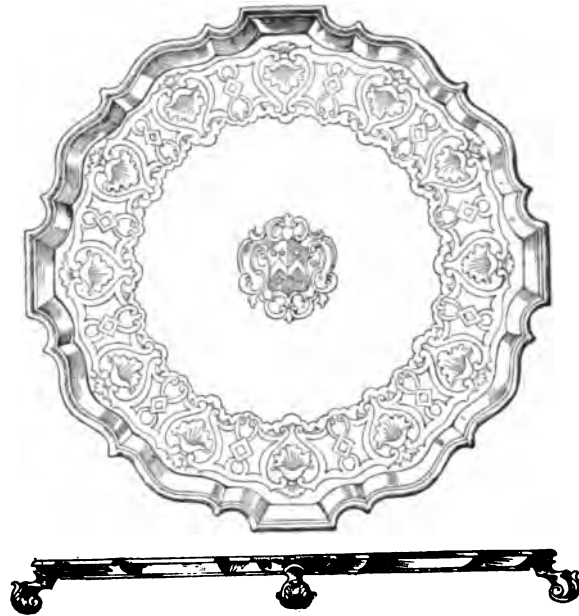
The marks on the early caddies are found in different places, but where the bottom slid out it was customary to put the marks on the side and also on the bottom. For some years the rule at the Goldsmiths' Hall has been to put the marks on the side if the article is made of two or more pieces of silver; but should a caddy be made from one piece, the Hall will mark the article in whatever place the maker has put his mark.

CHAPTER VIII

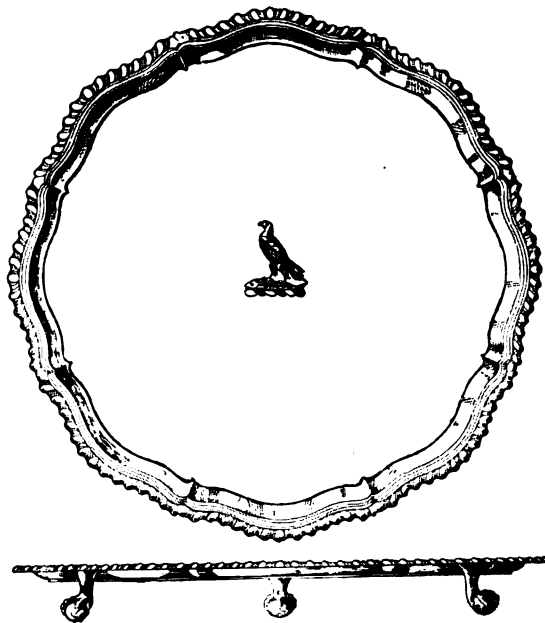
SALVERS

UNDER this heading come trays and waiters. Trays are of various forms and without handles. A waiter is generally oval and has handles at the ends. Before forks were introduced, the salver was often used to hold the ewer, but by the end of the seventeenth century it was seldom employed for that purpose, but was useful in another way, namely, to hold the tea or coffee services, as well as other articles of plate passed to the guests at table.

In Queen Anne's time (1702-1714) we find plain salvers with shaped edges and on three or four feet. Some of the round trays of the time of George II (1727-1760) and George III (1760-1820) are often called "Chippendale" because of their resemblance to the tops of the round tables of that famous furniture-maker (No. 141). While most of the eighteenth-century salvers are round, some with and some without feet, others are square, oblong, oval and shaped, and often flat, chased or engraved. Beaded borders are of the time of George III, and the gadroon border, with and without shells, dates from the same period (No. 142), as do the openwork or



No. 141 (1743)



No. 142 (1768)

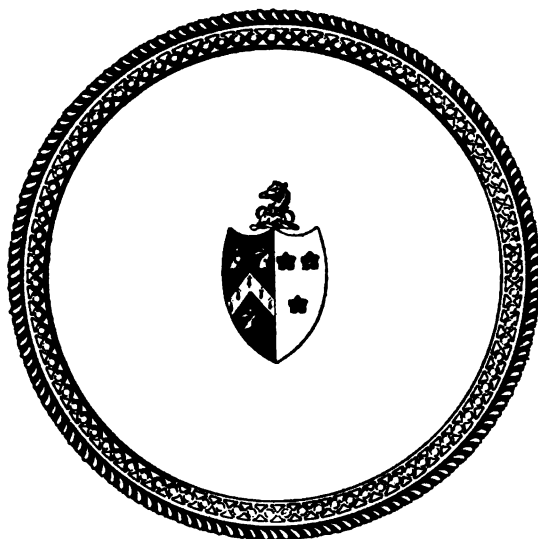
pierced borders, which were sometimes very elaborate (No. 143). Towards the end of the century, more oval salvers were made, the smaller without and the larger with handles. The very large oval salvers with handles were used to hold tea and coffee services, although they were principally employed to decorate the sideboard (No. 144).

The connoisseur in his search for antique silver will meet with many six-inch trays of eighteenth-century manufacture. At the present time such small salvers are used for cards, but the question has arisen as to what was their use in the eighteenth century. We are inclined to the belief that they were used to hold tankards, jugs and other articles which were apt to spill the beverage in serving. In support of this theory we quote from Dean Swift's "Directions to Servants," published after his death (1745):

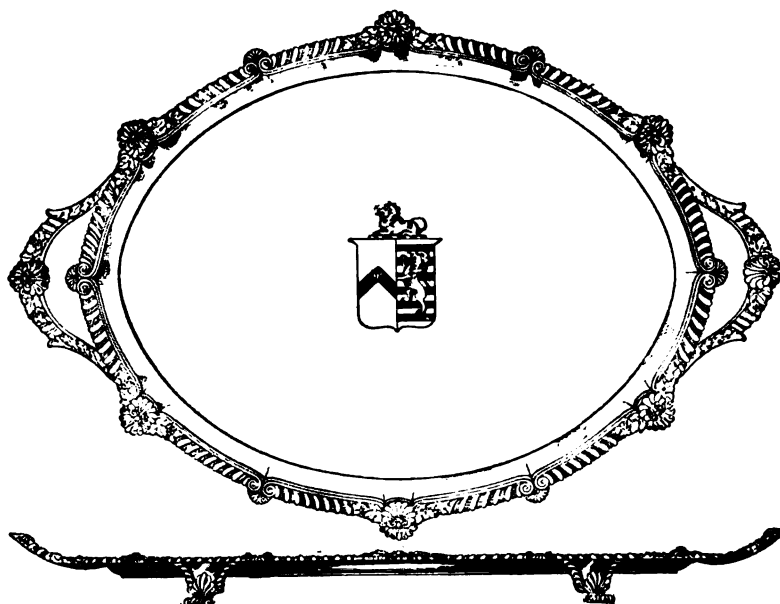
"Gather the drippings and leavings out of the several cups and glasses and salvers into one."

We have already spoken of three-cornered kettle trays and oval tea-pot trays in the chapter on kettles and tea-pots.

Some of the Queen Anne salvers have the hall-marks on the top, but for over a hundred and seventy-five years they have, in most cases, been placed on the bottom. In the manufacture of the salver, when the border is made separately and then attached, it also should be hall-marked.



No. 143 (1771)



No. 144 (1808)

CHAPTER IX

Cake-baskets and Epergnes

CAKE-BASKETS

IN the time of George II (1727-1760) oval pierced baskets with handles were introduced. They were originally bread-baskets, which accounts for the wheat-sheaves often seen in their decoration. They are now used for fruit or cake, and for some years have been called cake-baskets. Those of the early George II period were rather low, frequently pierced and quite heavy. Later they were lighter and pierced like No. 145. By the time of George III (1760-1820) the baskets were very elaborately pierced and chased, and the stand was made to rest on four feet. No. 146 represents one of this description. Paul Lamerie produced some very fine pierced baskets, which were decorated with flowers, birds, insects, etc., in his peculiar style.

Towards the end of the eighteenth century there was not so much piercing used, but the baskets were still oval shape, sometimes very plain, and at other times engraved. They were without feet, and had stands like the early ones. In the early nineteenth century the oval shape was often abandoned, and the oblong or round form became popular (No.



No. 145 (1753)



No. 146 (1764)

147). Baskets of the latter description were often elaborately chased. The George III type represented in No. 146 is considered the most graceful and desirable basket that has ever been made. We have seen a basket of this period with an ornamental pierced separation like a fence across the centre, one side marked "Fresh" and the other "Stale," to indicate the place for each kind of bread.

Cake-baskets prior to George III are almost always marked on the bottom, but since that time the marks of the pierced baskets are, as a rule, inside, on the piercing and near the handle. The handles are seldom marked, but occasionally the lion appears on them. The baskets without piercing, which were made in the late George III period, are marked either inside and opposite the handle, or underneath on the curvature of the body.



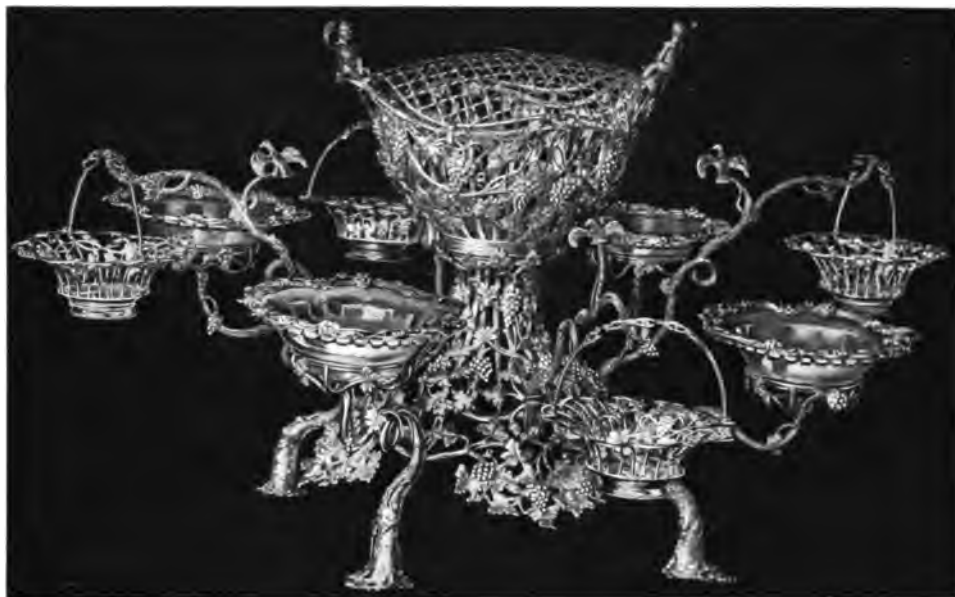
No. 147 (1841)



No. 148 (about 1750)
Owner, His Majesty Edward VII

EPERGNES

The early eighteenth century produced the epergne, which is a large centrepiece for a dinner-table. At first they were rather low, and contained besides a centre dish for fruit or flowers, small dishes for bonbons; some of more importance were furnished with candlesticks and casters. In the time of George II they were higher and mounted on elaborate stands (No. 148).



No. 149 (1767)

Owner, Mr. Marsden J. Perry, Providence, R. I.

In the second half of the eighteenth century the form and ornamentation of the epergne changed very much. It was not as massive and heavy as the earlier ones, but light and with fancy piercing (No. 149). The candlesticks and casters are no longer seen; the article now consisting of one centre dish and a number of little hanging baskets, and small dishes on stands, which can be removed at pleasure for serving bonbons.

An epergne in the form of a Chinese pagoda was often made in the eighteenth century.

In the nineteenth century the epergnes were high and often consisted of a number of glass dishes of different sizes, which

were detachable for serving purposes. Frequently epergnes were merely ornamental and consisted of a group of figures. Another style was a large vase, very richly decorated, sometimes pierced and with a glass lining for holding flowers.

Each separate piece of an epergne should be Hall-marked following the rules that apply to the separate articles.

**SILVER-GILT EPERGNE WITH EIGHT
HANGING BASKETS**

No. 150 (1768)

RECEIVED
FEBRUARY 1968



CHAPTER X

Cruets Muffineers and Wine-funnels

CRUETS

C RUET-stands are known of the time of Queen Anne (1702-1714), but the most important were made from thirty to fifty years later. Some were quite small with two or three bottles ; others were of great size with a double set of ten or twelve bottles.

What was evidently the most popular pattern is known as the "Warwick frame" (No. 151). It held an all silver muffineer, pepper and salt, and two glass bottles with silver tops, for oil and vinegar. There are two rings in the frame in which to put the tops of the bottles when in use. The three pieces, muffineer, pepper and salt, usually called "casters," are often found separate from the frames to which they originally belonged, and as a rule are very desirable. The piercing of some of the round cruet-frames made from 1770 to 1780 is most elaborate—more like lace than metal work. No. 152 is of this description.

The marks are almost always on the bottom, and the separate pieces should be marked also.



No. 151 (1747)



No. 152 (1775)



No. 153 (1712)

Made by David Willaume

From the collection of Mr. Heber R. Bishop, New York



No. 154 (1740)

Made by Paul Lamerie

Owner, Mr. Robert Hoe, New York

MUFFINEERS AND WINE-FUNNELS

The name of muffineers is usually given to the sets of three casters, which were made for sugar, pepper and salt. It seems quite likely that most of these sets were originally in Warwick frames, and the two glass bottles have been broken and the frames destroyed, while the muffineers remain (Nos. 155, 158).

Nos. 153 and 154 are fine specimens by celebrated makers.

Single pepper-pots or casters (Nos. 156, 157) of various sizes date from the latter part of the seventeenth century and were sometimes made in pairs. The hall-marks are almost always on the bottom, but on the larger and earlier muffineers are sometimes on the side near the top of the lower section.

Wine-funnels with a strainer (No. 159) were used to fill the decanters. Sometimes, but not often, they were on a small round tray (No. 160). The hall-marks on these are generally placed on the side.



No. 155 (1735)



No. 156 (1791)



No. 157 (1811)



No. 158 (1756)



No. 159 (1818)



No. 160 (1787)

8701

CHAPTER XI

Meat-dishes, Plates, Sauce-boats, Coasters, Butter-dishes, Mustards,
Braziers, Dish-crosses



No. 161 (1745)

Made by Paul Lamerle

Owner, Rev. Alfred Duane Pell, New York

MEAT-DISHES AND DINNER-PLATES

THERE were gold and silver plates in the Middle Ages, but it was late in the seventeenth century before meat-dishes and dinner-plates were used to any extent. The earliest were made with a simple gadroon border, a style which seems to have prevailed all through the eighteenth century. The example No. 161 is quite a departure from the usual oval shape. Early in the nineteenth century orna-

mentation became more elaborate. Shells were combined with the gadroon border, and scrolls and other ornaments were in favor. Large quantities of soup- and dinner-plates were made in the first half of the last century, many dozens often belonging to a single person, with meat-dishes, tureens, entrée-dishes, vegetable-dishes, and sauce-boats to match.

The hall-marks on plates are usually on the under side of the flat border.

SAUCE-BOATS

A Queen Anne (1702-1714) sauce-boat is a very rare article, for it was probably during her reign that they were first made. In the reign of George I (1714-1727) more were produced, and by the late George II period (1727-1760) they had become quite common. Some of the early ones had two handles to facilitate the passing, and they also had a lip at each side so that the server could pour to the right or the left. Few of these double sauce-boats were made. In the time of George II and the early years of the reign of George III (1760-1820) they were almost always with one handle. Little or no chasing appears on them (No. 163). As a rule they were on three ball-and-claw feet, and often had lion's heads appearing above each foot (No. 162). It will be observed that the handle is joined only at one end. In the later ones the handle is frequently joined at both ends. By looking at Nos. 164 and 165 this feature of the George III sauce-boat is now seen; also, that the three feet are now superseded by a base. The various forms referred to above have been reproduced year after year, with no change or improvement.

The hall-marks appear in most cases on the bottom.



No. 162 (1752)



No. 163 (1761)



N 164 (1774)



No. 165 (1775)



166 (1785)



No. 167 (1814)



No. 168 (1810)

Many coasters, or bottle-stands, were made in the time of George III, and a few belong to a still earlier date. The earliest are of light pierced work (No. 166); later they were fluted (No. 167), and also of openwork, with grapes and leaves (No. 168); the latter was a favorite pattern, as being appropriate to the wine decanter which it held. The bottoms are usually of wood, but sometimes of silver. They came in pairs, and in sets of four, six and eight. In the Demidoff sale in 1881 there was a fine massive set of eight, which had wheels underneath to pass around the table; in fact, the coaster proper should be on wheels. One very fine one, made about fifty years ago for an English bishop, had three ruby glass decanters in a row, with gilded silver grapevine mountings in stands like No. 168, all on wheels like a wagon. The hall-marks are in most cases on the lower front edge, and sometimes, when pierced, in the piercing.

Butter-dishes are comparatively modern. No. 169 represents the usual pattern.



No. 169 (1831)

Mustard-pots were often made in pierced openwork with a blue glass lining to correspond with the salts of the early George III period. Those represented below are of a later date (Nos. 170, 171).



No. 170 (1789)



No. 171 (1795)



No. 172 (1716)

Braziers and dish-crosses were the predecessors of the chafing-dish. Silver braziers were first made about the time of Queen Anne, and before lamps came into use they held hot coals, with a receptacle at the bottom to receive the ashes (No. 172).

The hall-marks are on the bottom.



No. 173 (1756)

Dish-crosses, introduced in the time of George II, are made with the bars to turn around the lamp, and the holders to slide on the bars, so they can be adapted to hold dishes of different sizes, either round or oval (No. 173).

The hall-marks are on the bottom of the bars, each bar having at least one mark on it. If the lamp is removable, it also should be marked.

CHAPTER XII

FRAUDS

THE Goldsmiths' Company of London was incorporated in the year 1327, and ever since that time there have existed laws against the making of counterfeit silver. This company not only assays and hall-marks London-made silver, but it also has the right to destroy spurious articles, and inflict fines upon those who have done the counterfeiting.

At one time, in England, to forge plate was punishable with death, although we do not understand that this penalty was ever enforced. However, we do know that in the year 1597 two goldsmiths who produced some counterfeit silver were put in the pillory, and each had one ear cut off.

It is not proposed to enter into the consideration of the penalties that are now imposed for counterfeiting, but to state briefly the different modes of forging plate, and the means whereby one can detect such frauds. In ancient times base metals were sometimes plated and sold as solid silver. This is seldom, if ever, done at the present time.

Prior to the 1st of October, 1844, 22-carat gold wares and silver articles were hall-marked with the same marks. This uniformity of marks on the two metals was taken advantage of to defraud the public by gilding a silver piece of plate and then selling it for gold. To remedy this, a law was passed in 1844 which changed the hall-marks on gold — a crown with the figure 22 was introduced in place of the lion.

For many years silver articles have been made below the standard, and the hall-marks surreptitiously placed upon them. From 1784 to 1890, when there was a tax upon every piece of silver that was made, the Goldsmiths' Company collected the duty, indicating that it had been paid by placing upon the silver the mark of the sovereign's head. This duty at times was eighteen pence an ounce. To avoid paying it, the scheming silversmith would place (by means of counterfeit punches) the hall-marks on his own silver. This temptation to avoid taxation was removed in 1890 by the abolition of the duty. Before this was done, it was easier to convict a counterfeiter of plate, for then there were two charges on which to proceed against him, namely, fraud and the evasion of taxes.

Frauds may be considered under the following heads: Subtractions, Additions, Transformations, Transpositions and Counterfeit Marks.

SUBTRACTIONS

By the term subtraction is meant the removal of a portion of silver from an article after it has been hall-marked; as the foot from a paten in order to make it into a salver, or a spout from an urn to change it into a cup. Although in some cases this is a form of deception, it is believed that no prosecution at law would succeed where a subtraction has been made.

ADDITIONS

Under this heading are classed hall-marked articles to which additions have been made by the silversmith. The law says that consent must be obtained of the authorities before making an addition, and that if the change increases the weight of the article to more than one-third of its original weight the added silver must be hall-marked. But the addition should not change the character of the article; a foot, a handle or a spout may be added, but not so that it changes the use of the article; thus one must not alter a tankard into a coffee-pot. The commonest forms of additions are as follows:

(1). An old and rare article is plated inside to increase its weight, after which gilding is used to hide the newness of the plating. Where an old piece of plate is worth £10 (\$50) an ounce (old silver is almost always sold by

the ounce in England), one can readily see the temptation to increase the weight.

(2). A pierced border is often added to a plain salver in order to make it more attractive and salable. When this is done the designing silversmith does not have the border marked by the Goldsmiths' Hall, because there they would put on the modern marks, and the silversmith, of course, wants only the old marks, which, in this case, would be on the bottom of the salver.

(3). Frequently old tea-pots, jugs, kettles, etc., have modern chasing or engraving on them, but this is permissible and can readily be detected by the expert. It is generally done to please the owner of the article and not to deceive or enhance the value; in fact, the chasing or engraving in many cases renders the piece less valuable in that it alters its antique character. On the other hand, this surface alteration, if done in the style of the period when the piece was made, sometimes increases the value of the article by making it more decorative. A very common form of fraud is to engrave an old piece of silver with the crest and coat-of-arms of some celebrity, often adding an interesting inscription.

On a few articles made of one piece of silver, and which could be easily affixed to some other article of plate, the hallmarks for some time have been placed in the following relative positions:

	Lion	
Maker's mark	Leopard	Date letter
	Sovereign's head	

If the marks appear in the above positions on an article made of more than one piece of silver, it is best to hesitate before purchasing it, and consult some expert.

TRANSFORMATIONS

When a piece of plate is changed into another article it is called a transformation. This form of forgery is practised to make an article more desirable, and it is the commonest kind of counterfeiting. Examples of transformations are as follows: Sauce-boats are made into three-legged basins — chiefly Irish ones; wine-funnels into pierced baskets; meat-dishes into waiters; dishes, plates or waiters into bowls or baskets; pint mugs into jugs; Queen Anne saucepans into tankards; spoons into forks; skewers into handles of spoons or ladles.

When an article is transformed the marks are not touched; but in changing the form of the piece the marks often become twisted or defaced, and frequently appear in the wrong place, and sometimes upside down. In the chapters describing the different articles, much attention has been paid to the correct positions of the hall-marks on the various pieces.

TRANSPPOSITIONS

A fraud is termed a transposition when a genuine mark has been removed from an old piece of silver and inserted into a new article made to resemble an old one, or put into an old piece that has no marks on it, or inserted into an old hall-marked piece after removing the original marks—in the last case the inserted marks are much older than the original. The genuine mark is taken from some small and inexpensive article; for instance, an old spoon-handle with the Dublin marks on it will be inserted into the rim of a modern Irish potato-ring.

In order to insert a mark, solder, in most cases, must be employed, and a cursory examination of the piece would not detect the presence of the solder marks. But if suspicion is aroused, the existence of solder can be discovered in one of the following ways: by using a magnifying glass, by polishing the surface of the silver and breathing on it, by applying sulphur fumes, or by means of the blow-pipe. The solder is sometimes hidden by a little chasing.

COUNTERFEIT MARKS

A counterfeit mark is one that has been stamped by a punch other than that of the Goldsmiths' Company, or it is a genuine mark altered in one way or another. A forged punch is made of the hall-marks of a hundred years ago;

this is used to mark modern silver and in that way make it appear old. Another way is to reproduce exactly an old piece of silver, including the old marks, by means of the electrotyping process. When this has been done, an expert can tell it at a glance by the appearance of the silver.

The mark of the Sovereign's head is sometimes removed to make the marks appear older. Another way of altering the marks is to remove an unimportant maker's mark and substitute a much sought after mark, such as that of Paul Lamerie, which advances the price of the article at least £2 (\$10) an ounce. Modern articles, made of Britannia Standard, are sometimes sold as Queen Anne's pieces, on account of the resemblance of two of the modern marks to the old ones.

HOW TO DETECT FRAUDS

Having considered the principal methods of forging plate, the question now presents itself, how can we determine whether a piece of silver is antique or modern? We will answer that question by explaining what an expert does when his suspicions are aroused. He can have a portion of the article assayed to see if it be of the proper standard. He considers the style of the period that the hall-marks call for ; frequently the counterfeiter does not pay much attention to this matter. The expert looks carefully at the piece to see how it was made — the ways of manufacturing silver have changed from time to time. The appearance of antique

silver is very difficult to imitate, and although it is almost impossible to describe just what this old appearance is like, nevertheless it is quite real to one accustomed to examining plate. While the price of an article of old silver does not necessarily prove its antiquity, nevertheless if one is offered by a dealer an antique much below the current price, it may be an indication that something is wrong. Defects in an article must not be taken as signs of age, for they are very easy to produce. One must be careful that the article does not antedate its introduction; for instance, an expert would not buy an Elizabethan tea-pot, or a four-pronged fork of the time of Henry VIII.

Articles made since the time of Elizabeth, with only a maker's mark, should be avoided, although the unscrupulous dealer will show you in some book of reference that it is the mark of a celebrated silversmith. Such pieces are seldom genuine. The forger escapes penalties by leaving off the hall-mark, as there is no penalty for simply copying the maker's mark. Of course, no such piece could be sold openly in England, for, unless hall-marked, it is liable to confiscation; but in America, where there are no restrictions, the opportunity for deception is easy, and forged goods are specially made for this market.

Almost every country in Europe has made spurious silver articles, or "duffers," as they are called in the trade. France has perhaps produced the cleverest, Holland the worst, and



The above represents the most striking forgery in the way of additions that has come to our notice. It was a large jug, some 18 inches high, of the Charles II period, and weighed over 150 ounces. The workmanship was good and the hall-marks distinct and genuine, but the *large round body*, the *handle*, the *cover* and *spout*, were all additions. All that was genuine was part of an old tankard which made the neck of the jug, and on which remained the original hall-marks.

England the most. America is the last sinner, and in New York City "duffers" are being produced in small quantities. They are very poorly done, and such stupid blunders are made in the hall-marks that it is very easy to detect the counterfeiting.

On account of the unselfish energy of a few prominent silversmiths in London, backed up by the Goldsmiths' Company, some very heavy fines were recently inflicted upon several well-known dealers in forged plate. This put consternation into the camp of counterfeiters, and as a consequence there is a temporary diminution in the supply of spurious old silver.

**MAKERS' MARKS
AND
HALL-MARKS**

MAKERS' MARKS

Of the marks that appear on every piece of London-made silver, that of the maker should first be considered. It was ordered by statute in 1363, and is not a hall-mark, though usually spoken of as one, for it is stamped by the maker himself, before the article is sent to the Hall. It is essential, as a copy or impression of it must be registered at the Goldsmiths' Hall, with the name and address of the maker, before the other marks can be applied, and it is the identification mark that shows the origin of the article on which it appears.

The earliest makers' marks were simply emblems; later, initials with or without emblems; from 1697 to 1720, the first two letters of the maker's surname were used; since then the initials have been employed. A crown over the letters generally indicated that the maker enjoyed royal patronage. Sometimes the emblem had a significance in connection with the name, as a key with Nathaniel Lock, and a bird with Andrew Raven.

All records were destroyed in the great fire of 1666, and all that is preserved from that date to 1697 is a copper plate,

on which the makers' marks from 1675 to 1697 are stamped. This has been frequently published, both as it appears on the plate and with the marks in a sort of alphabetical order.

The records are preserved since 1697, and Mr. Chaffers, in his valuable work, "*Gilda Aurifabrorum*," has compiled a complete list from 1697 to 1800, having been allowed to copy the marks from the records at the Goldsmiths' Hall.

In the comprehensive work of Mr. Cripps many of these marks have been elaborated and additional information has been given in regard to some of them. All the marks on record, that are previous to 1697, have been taken at various times from actual pieces of plate, and published in the two works above referred to, and in making up our list we have availed ourselves of these sources of information, both for the unknown and known marks, and have added others taken by ourselves from various articles for this purpose.

It will be noticed that the same name sometimes appears two or three times ; this is generally the case when the address has been changed, when a new registration was evidently required, and it will be noticed that the mark was, in some respects, usually changed also, and it must be remembered that all makers previous to 1720 who continued in business after that date have two marks — for instance, H. A. for Paul Hanet before 1720 and P. H. afterward.

There was an absolute change of all marks in 1739. Owing to various causes, there was duplication and confusion previous to that date, hence every maker was required to destroy all his old

punches and to adopt a new mark of his initials, and in a different style of letter than he had used before, and it will be observed that most of the marks registered in 1739, of which there are one hundred and twenty, are in italics or old English, instead of in the Roman letters that were used before that date.

It was our intention to make our list for the nineteenth century as complete as Mr. Chaffers's is for the eighteenth, but our application for this purpose was refused by the present wardens of the Goldsmiths' Company.

We have, therefore, compiled the names of all the silversmiths that appear in the London directories from 1801 to 1850, and have arranged the list in alphabetical order, and as the maker's mark was simply his initials generally in a plain oblong, square, or oval, there will not be much difficulty in locating the maker of any article when the date is known. In this connection the fact may be mentioned that middle names are quite a recent addition, and in the long lists which follow they will hardly be found at all.

In consulting the table it should be remembered that previous to the nineteenth century the letter I is almost universally used instead of J.

Our lists, in which the marks are somewhat enlarged, are in five sections, the last four alphabetically arranged as the marks read — that is, E. L. for Edward Lowe, will be found under E and not under L; this will be found a great convenience, and avoids the necessity of referring to an index.

The first section is of emblems from 1491 to 1685, with the dates of the articles from which they were taken. The second is of

unknown makers previous to 1697 ; these also have the dates of the pieces on which they were found. The third shows the marks from the copper plate previously mentioned. The fourth is a complete list, with name, address, and date from 1697 to 1800. The fifth gives the names of all the silversmiths in the London directories for the first half of the last century.

In the names of the streets we have adhered to the spelling of the period.

The list on page 217 is interesting, as it gives the marks of one firm and its predecessors for over two hundred years.

MAKERS' MARKS

217

Emblems (1491 to 1569)

	1491
	1493
	1494
	1496
	1496
	1504
	1506
	1507
	1507
	1508
	1509
	1510
	1514
	1515
	1516
	1517

	1524
	1525
	1525
	1527
	1528
	1532
	1532
	1534
	1535
	1545
	1546
	1548
	1548
	1550
	1551

	1551
	1555
	1559
	1560
	1560
	1562
	1562
	1562
	1562
	1564
	1567
	1567
	1567
	1568
	1569

Emblems (1570 to 1685)

	1570
	1570
	1570
	1571
	1571
	1572
	1573
	1573
	1576
	1576
	1576
	1576
	1576
	1578
	1578

	1581
	1581
	1583
	1584
	1586
	1590
	1592
	1594
	1596
	1597
	1598
	1599
	1599
	1600
	1601
	1601

	1602
	1607
	1608
	1617
	1618
	1630
	1631
	1635
	1635
	1637
	1660
	1663
	1682
	1685

MAKERS' MARKS

219

Unknown Makers (A. to D. R.)

	1564
	1567
	1682
	1571
	1602
	1619
	1661
	1646
	1652
	1663
	1577
	1681
	1622
	1551
	1674
	1689
	1678

	1676
	1603
	1664
	1635
	1638
	1549
	1628
	1679
	1609
	1626
	1651
	1549
	1606
	1631
	1559
	1570
	1629

	1673
	1607
	1679
	1615
	1675
	1635
	1574
	1661
	1607
	1576
	1586
	1682
	1685
	1604
	1630
	1655
	1674

Unknown Makers (D. T. to H. S.)

	1685		1660		1572
	1630		1607		1651
	1640		1608		1598
	1656		1676		1613
	1671		1611		1579
	1682		1655		1600
	1616		1664		1673
	1599		1681		1650
	1570		1605		1656
	1652		1637		1657
	1653		1674		1592
	1635		1682		1589
	1636		1636		1656
	1549		1658		1665
	1688		1668		1570
	1686		1570		1615
	1691		1576		1684

MAKERS' MARKS

221

Unknown Makers (H. T. to I. M.)

	1622
	1563
	1581
	1627
	1658
	1604
	1674
	1595
	1599
	1603
	1610
	1631
	1638
	1669
	1670
	1679
	1680

	1528
	1565
	1569
	1579
	1668
	1681
	1688
	1691
	1598
	1671
	1599
	1557
	1571
	1617
	1591
	1633
	1650

	1655
	1661
	1668
	1570
	1571
	1597
	1677
	1619
	1640
	1681
	1689
	1608
	1667
	1679
	1589
	1594

OLD LONDON SILVER

Unknown Makers (I. M. to M. M.)

	1632		1675		1499
	1639		1679		1602
	1681		1685		1681
	1614		1626		1556
	1662		1641		1565
	1669		1607		1570
	1566		1653		1575
	1617		1636		1599
	1615		1650		1659
	1662		1655		1666
	1667		1682		1672
	1694		1685		1607
	1588		1690		1693
	1608		1652		1614
	1615		1606		1691
	1617		1672		1681
			1686		1665
					1672

Unknown Makers (M. V. to R. K.)

	1688		1683		1629
	1687		1681		1639
	1594		1682		1684
	1562		1677		1552
	1646		1670		1624
	1638		1685		1668
	1671		1562		1588
	1675		1568		1658
	1684		1684		1619
	1624		1660		1576
	1637		1613		1577
	1658		1614		1634
	1561		1616		1670
	1578		1624		1680
	1634		1636		1681
	1626		1599		1687
	1689		1614		1566
			1624		

OLD LONDON SILVER

Unknown Makers (R. L. to T. B.)

	1669
	1680
	1553
	1590
	1628
	1634
	1676
	1660
	1661
	1598
	1617
	1640
	1688
	1613
	1619
	1633
	1637

	1651
	1664
	1691
	1690
	1581
	1605
	1606
	1616
	1618
	1632
	1646
	1519
	1562
	1664
	1638
	1580
	1686

	1646
	1608
	1669
	1683
	1654
	1636
	1586
	1586
	1596
	1610
	1660
	1669
	1680
	1684
	1609
	1567
	1627

Unknown Makers (T. B. to W. F.)

	1632
	1613
	1641
	1665
	1677
	1684
	1661
	1662
	1681
	1598
	1609
	1676
	1645
	1660
	1594
	1617

	1639
	1665
	1609
	1685
	1667
	1670
	1693
	1554
	1675
	1680
	1639
	1660
	1669
	1677
	1680
	1595
	1662

	1578
	1681
	1640
	1533
	1607
	1557
	1561
	1585
	1690
	1562
	1617
	1633
	1655
	1661
	1686
	1683
	1683

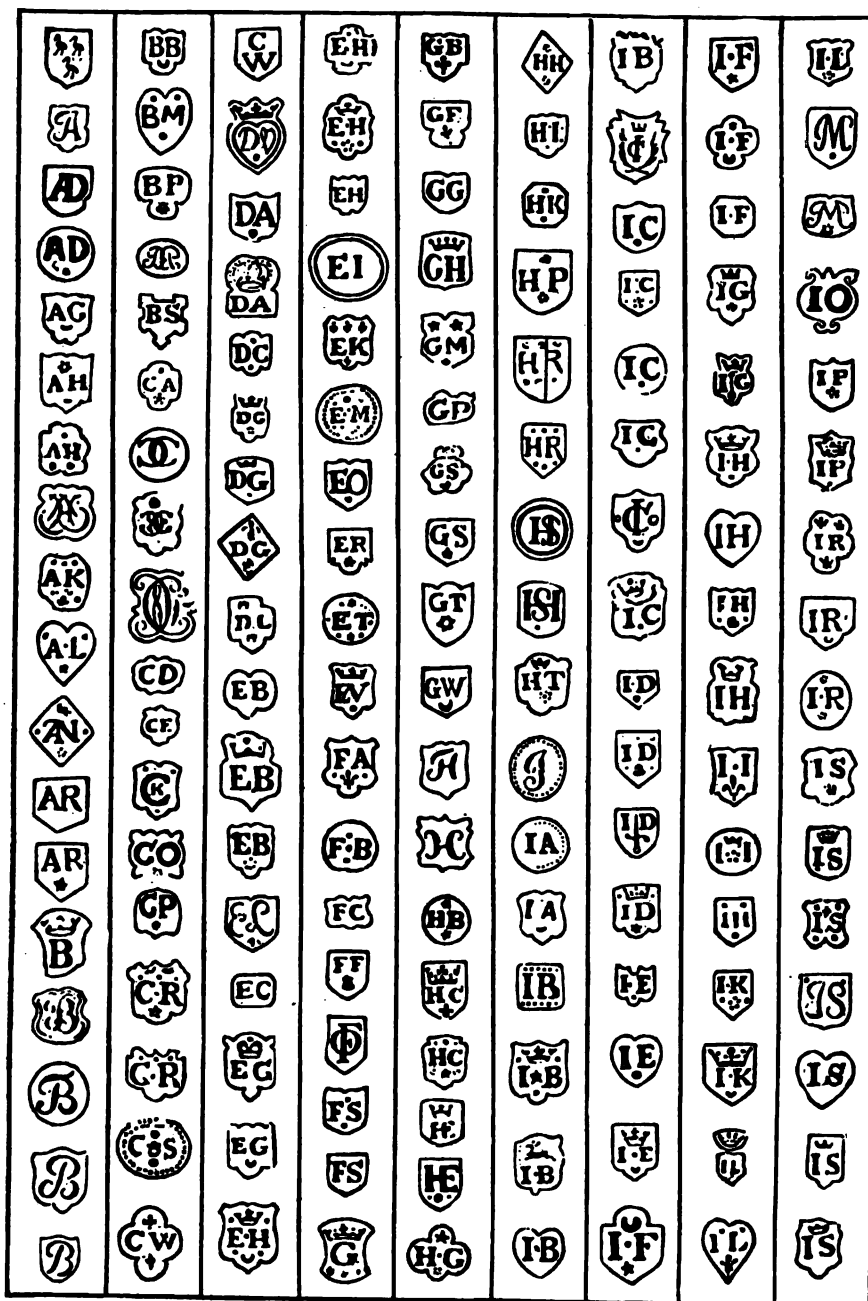
Unknown Makers (W. G. to Z.)

	1670
	1569
	1592
	1655
	1669
	1670
	1598
	1643
	1693

	1613
	1641
	1648
	1658
	1662
	1680
	1663
	1608
	1625

	1629
	1633
	1640
	1677
	1681
	1638
	1669
	1673
	1611

Unknown Makers' Marks from Copperplate 1675 to 1697 (A. to I. S.)



Unknown Makers' Marks from Copperplate 1675 to 1697 (I. S. to Y. T.)

IS	IM	IP	IP	SH	TA	TH	TV	WM
IT	MM	IR	RR	SH	TB	FI	TZ	WM
IT	MP	IR	RS	SI	TB	TC	W	WN
IW	MS	RC	RS	SI	TB	TC	WB	WP
IW	MW	RE	RS	SL	TC	T.L.	WB	WP
IS	MW	RG	RS	SN	TC	S	WC	WR
LD	NB	RG	RW	SO	TC	TS	WC	WS
LI	NC	RG	S	SS	TC	TS	WF	WS
MB	NG	RC	S	SS	D	FS	WF	WS
TE	OG	RC	S	SS	D	FS	WF	WS
ME	P	RH	S	SS	D	FS	WC	WS
MG	PH	RK	SC	ST	D	FS	WH	WS
MH	PK	RL	SD	SV	D	TS	WH	W
MH	R	RM	SD	SV	E	FE	WI	W
MH	R	RM	SE	SW	EG	FE	WI	W
MK	R	RN	SE	TA	EG	FE	WI	Y.T

MAKERS' MARKS

EDWARD BARNARD AND SONS,

A RECORD OF TRADE STAMPS REGISTERED AT GOLDSMITHS HALL & USED
BY THE FIRM AND ITS PREDECESSORS SINCE 1689.

	1689 TO 1722	ANTHONY NELLE, 9, AVE MARIA LANE.			1798 TO 1808	JOHN EMES, PATERNOSTER ROW, &c. &c.	EDW. ² BARNARD (1 st) MANAGER.
	1722 TO 1739	FRANCIS NELLE, 9, AVE MARIA LANE.			1808 TO 1828	WIDOW EMES & BARNARD, PATERNOSTER ROW, &c. &c.	HENRY CHAWNER, JUN. ^r REBECCA EMES, EDW. ² BARNARD.
	1739 TO 1756	THO. ^s WHIPHAM, 9, AVE MARIA LANE.	FORMERLY IN FOSTER LANE.		1829 TO 1846	EDW. ² BARNARD & SONS, PATERNOSTER ROW, &c. &c. <i>Removed to ANGEL ST. 1836.</i>	EDW. ² BARNARD (1 st) EDW. ² - (2 nd) JOHN - (1 st) WILLIAM -
	1756 TO 1775	WHIPHAM & WRIGHT, 9, AVE MARIA LANE.	PARTNERS, THO. ^s WHIPHAM, JUN. ^r CHAS. ^s WRIGHT.		1846 TO 1851	EDW. ² BARNARD & SONS, ANGEL STREET.	EDW. ² BARNARD (2 nd) JOHN BARNARD (1 st) W. ^m BARNARD.
	1775 TO 1786	CHAS. ^s WRIGHT, 9, AVE MARIA LANE.	THO. ^s WHIPHAM RETIRED & TOOK RETAIL SHOP, BUSINESS AND LEASE OF PREMISES ASSIGNED TO HENRY CHAWNER ABOUT 1786.		1851 TO 1868	Do.	EDW. ² BARNARD (2 nd) JOHN BARNARD (1 st)
	1773 TO 1786	THO. ^s CHAWNER, PATERNOSTER ROW & AMEN CORNER.	MASTER TO EDW. ² BARNARD (1 st)		1868 TO 1877	Do.	JOHN BARNARD (1 st) EDW. ² - (3 rd) WALTER - (2 nd) JOHN -
	1786 TO 1796	HENRY CHAWNER, PATERNOSTER ROW, AVE MARIA LANE & AMEN CORNER.	EDW. ² BARNARD (1 st) FOREMAN.		1877 TO 1896	Do.	WALTER BARNARD, JOHN - (2 nd)
	1796 TO 1798	CHAWNER & EMES, PATERNOSTER ROW, &c. &c.	PARTNERS, HENRY CHAWNER, JOHN EMES, EDW. ² BARNARD (1 st) FOREMAN.		1896 TO	Do. <i>Removed to FETTER LANE 1896.</i>	WALTER BARNARD, JOHN - (2 nd) MICHAEL - STANLEY - ROBERT DUBOCK.

PAUL DE LAMERIE'S MARKS

So many mistakes have been made in reference to Paul Lamerie's mark that we shall give a brief explanation. He began in 1712, with the mark of the first two letters of his surname , making the Britannia Standard only. He made no change till 1732, when he registered his initials  for the Sterling Standard, and when all the marks were changed in 1739, he registered  in italics. He died in 1751.

There were other marks of LA and PL of about the same period, one  of John Ladyman, a spoonmaker, registered in 1697, was mostly previous to Lamerie's time, as the last piece known was of 1713. Another was  of John Laughton, also registered in 1697, but the mark most often taken for Lamerie's was  of Pierre Platel. This was in use from 1697 to 1720, but Lamerie's mark during that time was LA and not PL. Other marks were  of Gabriel Player, 1700, and  of Francis Plymley, 1715, but they were without the crown, which is always found with Lamerie's mark, and were also not the right letters for Lamerie at that time.

Makers' Marks

from 1697 to 1800

The date is in most instances, the year the mark was first registered.

	MAKER	LOCATION	DATE
	Andrew Archer	Bride Lane	1710
	Arthur Annesley	Heathcote St.	1758
	John Abbott	Birchin Lane	1706
	Abraham Buteux	Green St. Lester Fields	1721
	Abel Brokesby	St. Anne's Lane	1727
	Aaron Bates	Field Lane	1730
	Robert Abercomby	St. Martin's le Grand	1739
	Alexander Barnet, Jr.	Woopen	1759
	Abraham Barrier	Rathbone Place	1775
	Abraham Barrier & Louis Ducommien	Rathbone Place	1778
	Anthony Calame	Exeter Change	1764
	Augustus Courtauld	Shandois St.	1739
	Augustus Courtauld	Shandois St.	1739

	MAKER	LOCATION	DATE
	Alex. Coats & Edwd. French	Bennets Court	1734
	Ann Craig & John Neville	Morris St. St. James	1740
	Chas Adam	Foster Lane	1702
	Ann Farren	Swithens Lane	1743
	Andrew Fogelberg	Church St. Soho	1776
	Andrew Fogelberg & Stephen Gilbert	Church St. Soho	1791
	Anthony Jolland	Staining Lane	1721
	Alex. Johnson	Panton St.	1747
	Ann Kersill	Foster Lane	1747
	Andrew Killik	Lillypot Lane	1740
	Thomas Allen	Gutter Lane	1709
	Abm. Le Francois	Porter St. Soho	1740
	Abm. Le Francois	West St. Seven Dials	1746
	Aug. Lesage	Great Suffolk St.	1767
	A. Montgomery	Cambridge St.	1750

MAKERS' MARKS

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	MAKER	LOCATION	DATE
	William Andrews	Mugwell St.	1697
	Abm. De Oliveyra	St. Helens Bishopgate St.	1725
	Abm. De Oliveyra	Houndsditch	1739
	Abraham Portal	Rose St. Soho	1749
	Abm. Peterson	Salisbury Court	1790
	Abm. Peterson & Peter Podie	Salisbury Court	1783
	Arnot & Pocok	Foster Lane	1720
	Fras. Archbold	Ffoste Lane	1697
	Andrew Archer	Fleet St.	1703
	Peter Archambo	Green St.	1720
	Thomas Ash	Steyning Lane	1697
	Ambrose Stevenson	Barbican	1720
	Albt. Schurman	Holborn	1756
	Alex. Saunders	Noble St.	1757
	Adey, Joseph & Albert Savory	No address	1833

	MAKER	LOCATION	DATE
	Chr. Atkinson	Foster Lane	1707
	Wm. Atkinson	New Fish St. Hill	1725
	Henry Aubin	Princess Court Lothbury	1700
	Ayme Vedeau	Green St.	1739
	Wm. Bainbridge	Whitechapel	1697
	Wm. Bainbridge	Whitechapel	1697
	John Bathe	Lumbard St.	1700
	Wm. Barnes	Without Ludgate	1702
	J. Barbut	New St. Covent Garden	1703
	Mary Bainbridge	Oat Lane	1707
	Edward Barnet	Tooley St.	1715
	Richard Bayley	Foster Lane	1708
	J. Barbut	New St. Covent Garden	1717
	Thomas Bamford	Gutter Lane	1719
	John Barnard	Gutter Lane	1720

	MAKER	LOCATION	DATE
	Benjamin Bentley	Tooley St.	1728
	Benjamin Blakeley	Russell St.	1738
	Benjamin Blakeley	Russell St.	1739
	Benjamin Brewood	Gough Square	1755
	Bennell Bradshaw & Co.	Oxford Chapel	1739
	Benjamin Cartright	Bartholomew Close	1739
	Benjamin Cartright	Smithfield	1754
	Benjamin Cartright	Strand	1756
	Burrage Davenport	Foster Lane	1776
	Benjamin Bentley	No address	1698
	James Beschefer	Lester Fields	1704
	Thomas Beraut	Foster Lane	1712
	George Beale	Distaff Lane	1713
	Henry Beesley	Nicholas Lane	1714
	Joseph Bell	Cannon St.	1716

	MAKER	LOCATION	DATE
	William Bellassyse	Monkwell St.	1716
	William Bellamy	Foster Lane	1716
	Bernard Fletcher	Staining Lane	1725
	Blanche Fraillon	Lanchester Court Strand	1727
	Benjamin Godwin	Gutter Lane	1730
	Benjamin Godfrey	Haymarket	1732
	Benjamin Godfrey	Haymarket	1739
	Benjamin Godfrey	Haymarket	1739
	Benjamin Gurden	Noble St.	1740
	Benjamin Griffin	Bond St.	1742
	Benjamin Gignac	Deans Court	1741
	Joseph Bird	Foster Lane	1697
	Joseph Bird	Foster Lane	1697
	Fras. Billingsley	Covent Garden	1697
	Richard Bigge	Sweethings Lane	1700

	MAKER	LOCATION	DATE
	John Bignell	Stainer Lane	1718
	Anthony Blackford	Lombard St.	1702
	Nathaniel Bland	Noble St.	1714
	Benjamin Blakeley	Strand	1720
	Benjamin Laver	Bond St.	1781
	Benjamin Laver	Bruton St.	1789
	Bowles Nash	St. Martins le Grand	1721
	Ishmael Bone	Abchurch Lane	1699
	John Bodington	Foster Lane	1701
	Michael Boulton	Cheapside	1713
	George Boothby	Strand	1720
	Thomas Bryden	St. Martins le Grand	1697
	Jonathan Bradley	Carey Lane	1697
	John Brassey	Lumber St.	1697
	Benjamin Bradford	Lawrence Poutney Lane	1697

	MAKER	LOCATION	DATE
	Moses Brown	Russell St. Covent Garden	1697
	Edward Brockes	Derby	1697
	William Brett	Norris St. St. James	1697
	John Broake	Gutter Lane	1699
	Phillip Brush	Lombard St.	1707
	George Brydon	Maiden Lane	1720
	John Brumhall	Upper Moorfields	1721
	Benjamin Sanders	Staining Lane	1737
	Benjamin Sanders	Staining Lane	1739
	Benjamin Stephenson	Ludgate Hill	1775
	Thomas Burridge	Foster Lane	1706
	Thomas Burridge	Foster Lane	1717
	William Bull	Haymarket	1698
	Abraham Buteux	Green St. Lester Fields	1723
	James Burne	Bedfordsbury	1724

	MAKER	LOCATION	DATE
	Benjamin Watts	Fleet St.	1720
	Bowyer Walker	Southwark	1735
	Benjamin West	Carey Lane	1737
	Benjamin West	Foster Lane	1739
	Christopher Cannu	Gutter Lane	1697
	Christopher Cannu	Maiden Lane	1716
	Isaac Callard	King St. St. Giles	1726
	Charles Alchorne	Foster Lane	1729
	Charles Aldridge	Aldersgate St.	1786
	Charles Aldridge & Henry Green	St. Martins le Grand	1775
	Charles Bellassyse	Eagle St., Lion Sq.	1740
	Cornelius Bland	Aldersgate St.	1788
	C. & T. W. Barker	No address	1800
	Christopher Cannu	Foster Lane	1720
	Christopher Claris	James St. Covent Garden	1727

OLD LONDON SILVER

	MAKER	LOCATION	DATE
	Charles Clark	Bunhill Row	1739
	Charles Chesterman	Clare Market	1741
	Charles Chesterman	Carey Lane	1752
	Charles Chesterman	Fleet Market	1771
	Charles Fox	No address	1822
	Christopher Gerrard	Portgall St.	1720
	Charles Gibbons	St. Martins le Grand	1732
	James Chadwick	Maiden Lane	1697
	John Chartier	Hennings Row	1699
	John Chartier	Hennings Row	1709
	William Charnelhouse	Gutter Lane	1703
	John Chamberlen	Maiden Lane	1704
	Pierre Le Cheaube	Pell Mell	1707
	Charles Hatfield	St. Martins Lane	1727
	Caleb Hill	Clerkenwell	1728

	MAKER	LOCATION	DATE
	Christian Hilland	Earl St.	1736
	Charles Hatfield	St. Martins Lane	1739
	Charles Hillan	Compton St. Soho	1741
	Charles Hougham	Aldersgate St.	1785
	Charles Jackson	Cannon St.	1720
	Charles Jackson	Swithins Lane	1739
	Charles Johnson	Gunpowder Alley	1743
	Charles Kandler	Jermyn St.	1778
	Jonah Clifton	Tower St.	1703
	Richard Clarke	Minories	1708
	John Clifton	Foster Lane	1708
	Henry Clarke	Foster Lane	1709
	Niccolaus Clausen	Orange St. Lester Fields	1709
	Niccolaus Clausen	Orange St. Lester Fields	1716
	Joseph Clare	Wood St.	1713

OLD LONDON SILVER

	MAKER	LOCATION	DATE
	John Clarke	Foster Lane	1722
	Charles Laughton	Bedfordbury	1741
	Charles Martin	Field Lane	1729
	Charles Martin	No address	1740
	Charles Mieg	Porter St.	1767
	Robert Cooper	Strand	1697
	Stephen Coleman	Little Britian	1697
	Edward Courthope	Bishopgate St.	1697
	John Cole	Silver St.	1697
	Lawrence Coles	Foster Lane	1697
	John Cove	Bristol	1698
	Henry Collins	Maiden Lane	1698
	George Cox	Carey Lane	1698
	John Cooke	Strand	1699
	John Cory	Fleet St.	1697

	MAKER	LOCATION	DATE
	Thomas Corbett	St. Martins Lane	1699
	John Corasey	Foster Lane	1701
	John Cope	Oate Lane	1701
	Matthew Cooper	Foster Lane	1702
	Edward Cornock	Carey Lane	1707
	Augustus Courtauld	St. Martins Lane	1708
	John Corporow	Princes St.	1716
	Isaac Cornasseau	Drewrey Lane	1722
	Matthew Cooper	Minories	1725
	Charles Peries	Macclesfield St.	1727
	Charles Perrin	Covent Garden	1731
	Jonathan Crutchfield	Garlich Hill	1697
	John Crutcher	East Smithfield	1706
	Paul Crespin	Compton St. Soho	1720
	Paul Crespin	Compton St. Soho	1739

	MAKER	LOCATION	DATE
	Charles Sprage	Chapel Court	1734
	Constantine Teulings	Dean St.	1755
	Charles Woodward	Tooley St.	1741
	Charles Wright	Ave Maria Lane	1775
	Christopher Woods	King St. Soho	1775
	Louys Curry	Panton St.	1703
	Daniel Cunningham	Longacre	1716
	Isaac Davenport	Gutter Lane	1697
	Andrew Dalton	Ball Alley Lombard St.	1708
	Isaac Dalton	St. Martins Lane	1711
	Josiah Daniel	Wood St.	1714
	William Darker	Foster Lane	1718
	Fleurant David	Green St.	1724
	David Bell	Ironmonger Row	1756
	William Denny & John Bathe	Dove Court Lombard St.	1697

	MAKER	LOCATION	DATE
	Daniel Cunningham	Longacre	1720
	Daniel Chapman	Bunhill Row	1722
	Daniel Chartier	Hemings Row	1740
	D. C. Fuetes	Chelsea	1753
	Daniel Denney	St. Martins le Grand	1788
	Samuel Dell	Watlin St.	1897
	William Denny	Swithins Lane	1897
	Dinah Gamon	Staining Lane	1740
	David Hennell	Gutter Lane	1736
	Daniel Hayford	Bartlemy Close	1739
	David Hennell	Gutter Lane	1740
	David and Robert Hennell	Foster Lane	1763
	Issaac Dighton	Gutter Lane	1897
	John Diggle	Strand	1897
	Arthur Dicken	Strand	1720

	MAKER	LOCATION	DATE
	Dike Impey	Staining Lane	1727
	Dike Impey	Noble St.	1736
	John Delmestre	Whitechapel	1755
	David Mowden	Noble St.	1738
	Dorothy Mills	Saffron Hill	1752
	John Downes	Wood St.	1697
	Daniel Piers	Spur St.	1746
	Daniel Pontifex	Hosier Lane	1794
	Dobson, Prior and Williams	Paternoster Row	1755
	Daniel Shaw	Great Arthur St.	1748
	Dorothy Sarbit	Saffron Hill	1753
	Daniel Smith and Robert Sharp	Aldermanbury	1764
	Daniel Smith and Robert Sharp	Aldermanbury	1777
	Daniel Smith and Robert Sharp	Westmorland Buildings	1780
	David Tanquery	Pall Mall	1720

	MAKER	LOCATION	DATE
	Duncan Urquhart and Naphthali Hart	No address	1791
	David Willaume	St. James St.	1720
	David Willaume	St. James St.	1728
	David Willaume	No address	1739
	Dennis Wilks	Old St.	1737
	Dennis Wilks	Old St.	1739
	Dennis Wilks	Old St.	1747
	Dennis Wilks and John Foray	Fore Lane	1753
	Edward Dymond	St. Mary Hill	1722
	John Eastt	Foster Lane	1697
	Edward Aldridge	Lillypot Lane	1739
	Edward Aldridge and John Stamper	Foster Lane	1757
	Edward Bennett	Little Britian	1727
	Edmund Bodington	Foster Lane	1727
	Eraye Berthet	Charing Cross	1728

	MAKER	LOCATION	DATE
	Elizabeth Buteux	Norris St. St. James	1731
	Edward Bennett	Noble St.	1731
	Edward Bennett	on London Bridge	1739
	Edward Bennett	on London Bridge	1758
	John Eckfourd	Drury Lane	1720
	Edward Cornock	Carey Lane	1723
	Edward Conen	Carey Lane	1724
	John Eckford	Tun Court	1725
	Ebenezer Coker	Clerkenwell	1738
	Ebenezer Coker	Clerkenwell	1739
	Elias Cachart	Long Acker	1748
	Richard Edwards	Gutter Lane	1716
	Edward Dymond	St. Mary Hill	1722
	John Edwards	St. Swithins Lane	1724
	Edward Dowdall	Clerkenwell	1751

	MAKER	LOCATION	DATE
	Edward Dowdall	Clerkenwell	1751
	Edward Dobson	Fleet St.	1755
	Edward Darvill	Watling St.	1757
	Edward Dobson	Old St. Square	1778
	John Edwards and George Pitcher	St. Swithins Lane	1723
	Edith Flecker	Foster Lane	1729
	Edward French	Bennets Court	1734
	Edward Feline	King St. Covent Garden	1734
	Edward Fennell	Foster Lane	1780
	Edward Gibbon	Lad Lane	1723
	Elizabeth Goodwin	Noble St.	1729
	Elizabeth Godfrey	Haymarket	1741
	Edward Hall	Maiden Lane	1720
	Elizabeth Hartley	Mays Building	1748
	Edward Jennings	Little Britain	1720

	MAKER	LOCATION	DATE
	Elizabeth Jackson	Paternoster Row	1748
	Edward Jay	Strand	1757
	Edward Lamb	Castle St.	1740
	Edward Lowe	Mortlake	1777
	Edward Malluson	Shoe Lane	1743
	Edward Medlycott	Foster Lane	1748
	Thomas England	Long Acre	1725
	W. England and Thomas Vaen	Bow Lane Cheapside	1714
	Elizabeth Oldfield	Paternoster Row	1748
	Stephen Edmonds	Pall Mall	1700
	Edmund Pearce	Strand	1720
	Edward Peacock	Strand	1724
	Edward Pocock	Foster Lane	1728
	Etienne Rougent	St. Annes, Soho	1731
	Emick Romer	High Holborn	1763

	MAKER	LOCATION	DATE
	Elizabeth Roker	Bishopsgate St.	1778
	Ernest Sieber	Crown St.	1748
	Elizabeth Tuite	York Buildings	1741
	Edward Vincent	Dean St. Holborn	1721
	Edward Vincent	Dean St. Holborn	1739
	Thomas Ewisden	St. Martins le Grand	1713
	Edward Wood	Puddle Dock	1722
	Edward Wood	Carey Lane	1735
	Edward Wood	Carey Lane	1740
	Edward Wakelin	Panton St.	1747
	Edward Yorke	King St. Westminster	1730
	William Fawdery	Goldsmith St.	1720
	Hester Fawdery	Goldsmith St.	1727
	John Fawdery	Foster Lane	1697
	William Fawdery	Goldsmith St.	1698

	MAKER	LOCATION	DATE
	William Fawdery	Goldsmith St.	1700
	Thomas Fawler	Bull and Mouth St.	1707
	Thomas Ffarren	Sweethings Lane	1707
	John Farnell	St. Annes Lane	1714
	François Butty and Nicholas Dumeé	Clerkenwell Close	1759
	Francis Crump	Newcastle St.	1741
	Francis Crump	Newcastle St.	1750
	Francis Crump	Gutter Lane	1756
	Fleurant David	Lester Fields	1724
	Edward Feline	Rose St. Covent Garden	1720
	Francis Garthorne	Sweethins Lane	1695
	Francis Garthorne	Sweethins Lane	1696
	John Field	Maiden Lane	1701
	Frederick Kandler	German St. St. James	1735
	Frederick Kandler	Harmon St.	1739

	MAKER	LOCATION	DATE
	Francis Nelme	Ave Mary Lane	1739
	Frederich Knopfell	Windmill St.	1752
	Frederick Kandler	Jermyn St.	1777
	William Fleming	Cripplegate without	1697
	John Fletcher	Silver St.	1700
	John Flight	Foster Lane	1710
	Thomas Folkingham	Sweethings Lane	1708
	William Fordham	Lumbard St.	1706
	Francis Pages	Orange St.	1729
	Francis Pages	Orange St.	1739
	William Francis	St. Martins Lane	1697
	Joshua Frensham	Shoe Lane	1707
	James Fraillon	Maiden Lane	1710
	Ralph Frith	Shoreditch	1728
	Francis Spilsbury	Foster Lane	1729

	MAKER	LOCATION	DATE
	Francis Spilsbury	Foster Lane	1739
	Francis Stamp	Cheapside	1780
	Francis Turner	St. Anns Lane	1720
	Frederick Vonham	George St.	1752
	Fuller White	Noble St.	1744
	Francis Waysmith	Kings Arms Court	1757
	Fuller White	Noble St.	1758
	Fuller White	Noble St.	1762
	William Gamble	Foster Lane	1697
	Daniel Garnice	Pall Mall	1697
	George Garthorne	Keyre Lane	1697
	Francis Garthorne	Sweethins Lane	1697
	Francis Garthorne	Sweethins Lane	1711
	George Andrews	Red Lion St.	1763
	George Bryden	Maiden Lane	1720

	MAKER	LOCATION	DATE
	George Brome	Fetter Lane	1726
	George Baskerville	Shandoy St.	1738
	George Boothby	Temple Bar	1739
	George Baskerville	Cock St.	1745
	George Bindon	Theobalds Court	1749
	George Bell	Bell Court Foster Lane	1750
	George Baskerville and William Sampel	Clare Market	1755
	George Baskerville and T. Morley	Albion Buildings	1775
	George Campar	Cripplegate	1740
	George Cowles	Cornhill	1797
	Christopher Gerrard	Portgall St.	1719
	Griffith Edwards	Hemlock Court	1732
	Griffith Edwards	Hemlock Court	1739
	George Fayle	Wilderness Lane	1767
	George Gillingham	Giltspur St.	1721

	MAKER	LOCATION	DATE
	George Hodges	Charles St.	1728
	George Hindmarsh	St. Martins le Grand	1731
	George Hindmarsh	Blackfriars	1735
	George Hindmarsh	Glasshouse St.	1739
	George Hunter	Noble St.	1748
	George Hunter	Little Britian	1735
	George Hunter	Shoe Lane	1765
	George Heming and Wm. Chawner	Bond St.	1774
	George Heming and Wm. Chawner	Bond St.	1781
	William Gibson	Carey Lane	1697
	Edward Gibson	Bishopsgate St.	1697
	William Gimber	Ratcllff Highway	1697
	John Gibbons	Foster Lane	1700
	George Gillingham	Strand	1706
	Richard Gines	Lumbard St.	1717

	MAKER	LOCATION	DATE
	George Gillingham	Guilford St.	1718
	Edward Gibbon	Aldersgate St.	1719
	Glover Johnson, Jr.	Maiden Lane	1720
	George Jones	Foster Lane	1724
	George Jones	Foster Lane	1739
	George Ibbott	Plough Court	1753
	Thomas Gladwin	Lumbard St.	1717
	George Methuen	Hennings Row	1743
	George Morris	Well Close Square	1750
	George Morris	Foster Lane	1751
	Gawen Nash	Wood St.	1726
	Gawen Nash	Carey Lane	1739
	George Natter	Fleet St.	1773
	William Gossen	Foster Lane	1700
	John Goode	Hennings Row	1701

	MAKER	LOCATION	DATE
	James Goodwin	Foster Lane	1710
	James Goodwin	Foster Lane	1710
	Meshack Goodwin	Fauster Lane	1722
	James Gould	Gutter Lane	1722
	Phillip Goddard	Fountain Court	1723
	William Gould	Foster Lane	1734
	Dorothy Grant	Southwark	1697
	Nathaniel Greene	St. Martins Lane	1698
	Henry Greene	Gold St.	1700
	David Green	Foster Lane	1701
	Richard Greene	Foster Lane	1703
	Samuel Green	Ball Alley Lombard St.	1721
	Gundry Roode	Stayning Lane	1721
	Gundry Roode	Golden Lane	1737
	George Ridout	Lombard St.	1743

	MAKER	LOCATION	DATE
	G. Rodenbostel	Piccadilly	1778
	George Squire	Fleet St.	1720
	Gabriel Sleath	Gutter Lane	1720
	Gabriel Sleath	Gutter Lane	1739
	George Smith	Gutter Lane	1732
	George Smith	Gutter Lane	1739
	George Smith	Bartholomew Close	1774
	George Smith, Jr.	No address	1799
	Gabriel Sleath and Francis Crumpe	Gutter Lane	1753
	G. & S. Smith	Foster Lane	1751
	George Smith and Thomas Hayton	No address	1792
	George Smith and William Fearn	No address	1786
	John Guerrie	Strand	1717
	Nathaniel Gulliver	Gutter Lane	1722
	George Wickes	Threadneedle St.	1721

	MAKER	LOCATION	DATE
	George Weir	Hemings Row	1727
	George Wickes	Panton St.	1735
	George Wickes	Panton St.	1739
	George Wintle	Angel St.	1787
	George Young	Glasshouse St.	1722
	George Young	Moorfields	1746
	George Young	Moorfields	1746
	Benjamin Harris	Temple Bar	1697
	George Havers	Lillypot Lane	1697
	Samuel Hawkes	Bishopgate St.	1697
	Peeter Harrache	Suffolk St.	1698
	Peeter Harache, Jr.	Compton St., Soho	1698
	Job Hanks	St. Martins Lane	1699
	Paul Hanet	Great St. Andrews St.	1715
	Paul Hanet	Great St. Andrews St.	1715

MAKERS' MARKS

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	MAKER	LOCATION	DATE
	John Harris	Foster Lane	1716
	Paul Hanet	Great St. Andrews St.	1717
	Edward Hall	Maiden Lane	1720
	Charles Hatfield	St. Martins Lane	1727
	Hugh Arnell	King St., Soho	1734
	Henry Bates	Widegate St.	1738
	Henry Bates	Widegate St.	1739
	Henry Brind	Foster Lane	1742
	Henry Bailey	Foster Lane	1750
	Hester Bateman	Bunhill Row	1774
	Henry Clark	Foster Lane	1720
	Henry Clark	St. Anne's Lane	1722
	Henry Corry	Aldersgate St.	1754
	Henry Cowper	Whitehall	1782
	Henry Chawner	Paternoster Row	1786

	MAKER	LOCATION	DATE
	Henry Chawner and John Emes	Amen Corner	1798
	Henry Dell	Moor St.	1722
	Henry Dutton	Green St.	1754
	John Hely	St. Martins Lane	1699
	Joshua Healey	Foster Lane	1725
	Henry Greene	Gold St.	1720
	Henry Greenway	Giltspur St.	1775
	Henry Green	No address	1786
	Henry Herbert	Lester Fields	1734
	Henry Herbert	Lester Fields	1735
	Henry Herbert	Lester Fields	1739
	Henry Herbert	Dean St., Soho	1747
	Henry Herbert	Dean St., Soho	1747
	Henry Haynes	Little Windmill St.	1749
	William Hinton	Red Cross St.	1704

	MAKER	LOCATION	DATE
	Samuel Hitchcock	Gutter Lane	1712
	Robert Hill	St. Swithings Lane	1716
	Edmund Hickman	Foster Lane	1719
	Henry Miller	Noble St.	1720
	Henry Morris	Smithfield	1739
	Henry Morris	Fleet St.	1739
	Hugh Mills	Saffron Hill	1745
	Henry Nutting	Noble St.	1796
	Hannah Northcote	No address	1798
	John Hodson	Wapping	1697
	Samuel Hood	Maiden Lane	1697
	Francis Hoyte	Glostershire	1697
	Samuel Hood	Maiden Lane	1697
	Thomas Holland	Fleet St.	1707
	Edward Holaday	Grafton St.	1709

	MAKER	LOCATION	DATE
	John Holland	Foster Lane	1711
	John Holland	Foster Lane	1711
	Sarah Holaday	Grafton St.	1719
	— Hodgkis	Dove Gourt	1719
	John Hopkins	St. Brides Lane	1720
	George Hodges	Charles St.	1728
	Humphry Payne	Gutter Lane	1720
	Harvey Price	Wine St.	1726
	Humphry Payne	Cheapside	1739
	Hugh Spring	Foster Lane	1722
	Richard Hutchinson	Colchester	1699
	Réné Hudell	Green St.	1717
	Samuel Hutton	Noble St.	1724
	Alexander Hudson	Bull & Mouth St.	1704
	John Humphry	St. Martins le Grand	1710

	MAKER	LOCATION	DATE
	Charles Jackson	Cannon St.	1714
	Henry Jay	Ball Alley, Lombard St.	1720
	Jeconiah Ashley	Green St.	1740
	John Alderhead	Bishopgate St.	1750
	John Allen	Carthusian St.	1761
	John Aspinshaw	Whitechapel	1763
	James Allen	Chancery Lane	1766
	Joseph Adams	Walsall	1772
	Jonathan Alleine	Fenchurch St.	1772
	A. J. Calame	Exeter Change	1764
	Joseph Allen and Mordecai Fox	St. Swithins Lane	1729
	Joseph Allen and Mordecai Fox	St. Swithins Lane	1739
	John Buckett	St. James St.	1775
	John Bromley	Foster Lane	1720
	John Betts	Holbourn	1720

OLD LONDON SILVER

	MAKER	LOCATION	DATE
	J. Burridge	Foster Lane	1720
	Joseph Barbitt	New St., Covent Garden	1720
	John Bignell	Stainers Lane	1720
	John Bathe	No address	1721
	James Burne	Bedfordbury	1724
	Joseph Bird	Foster Lane	1724
	James Brooker	Fleet St.	1734
	John Barbe	West St., Seven Dials	1735
	John Bryan	Panner Alley, Newgate St.	1735
	John Barrett	Castle St.	1737
	John Berthellot	Peter St., Holborn	1739
	Joseph Barbitt	New St., Covent Garden	1739
	John Bryan	Bunhill Row	1739
	John Barbe	West St., Seven Dials	1739
	John Barrett	Fethers Court, Holborn	1739

	MAKER	LOCATION	DATE
	John Barbe	West St., Seven Dials	1742
	James Betham	Staining Lane	1743
	Joseph Barker	Strand	1746
	John Berthellot	Cow Cross	1750
	John Bayley	Wood St.	1751
	Joseph Bell	Carey St.	1756
	John Barry	Paternoster Row	1758
	J. Basingwhite	Russell St.	1770
	John Brown	Bartholomew Close	1774
	John Broughton	Little Britain	1779
	John Belden	Paternoster Row	1784
	James and Elizabeth Bland	Bunhill Row	1794
	Joseph B. Orme	Manchester	1796
	John Corosey	Foster Lane	1701
	Joseph Clare	Wood St.	1720

	MAKER	LOCATION	DATE
	Jonah Clifton	Tower St.	1720
	Joseph Clare	Lumber St.	1721
	John Clarke	Foster Lane	1722
	Isaac Cornasseau	Drewery Lane	1722
	John Chartier	Hemings Row	1723
	Isaac Callard	King St., St. Giles	1726
	John Chapman	Noble St.	1730
	Isaac Callard	Tatnum Court Road	1739
	John Cann	Bridgewater Gardens	1740
	John Cafe	Foster Lane	1740
	John Cafe	Foster Lane	1742
	John Carman	New St.	1748
	John Carman	New St.	1752
	John Collins	Hind Court, Fleet St.	1754
	John Carter	Bartholomew Close	1772

	MAKER	LOCATION	DATE
	John Crouch and Thomas Hannan	Giltspur St.	1768
	Isaac Duke	Witch St.	1748
	Jabez Daniell	Carey Lane	1749
	John Darwall	Red Lion Square	1768
	John Deacon	Greenhills Rents	1776
	Jane Dorrell and Richard May	Quakers Building	1771
	Thomas and Jabez Daniel	Carey Lane	1772
	Samuel Jeffreys	Wapping, Old Stayres	1697
	Thomas Jenkins	Essex St.	1697
	Edward Jennings	Tower St., Seven Dials	1709
	John Eckfourd	Drury Lane	1720
	Edward Jennings	Little Britain	1720
	John East	No address	1721
	John Edwards	St. Swithins Lane	1724
	John Eckford	Tun Court	1725

	MAKER	LOCATION	DATE
	John Edward	Swithins Lane	1739
	John Eckford	Red Cross St.	1739
	John Edwards	Swithins Lane	1753
	John Eaton	Gutter Lane	1760
	John Edwards	Jewin St.	1788
	John Farnell	St. Annes Lane	1720
	James Fraillon	Lanchester St.	1723
	Jacob Foster	Southwark	1726
	John Flavill	Maiden Lane	1726
	John Ffawdery	Hemenes Row	1729
	John Fossey	Gutter Lane	1733
	John Fray	Crown Court	1748
	John Fray	Field Lane	1756
	John Frost	Cornhill	1757
	John Frost	Cornhill	1757

	MAKER	LOCATION	DATE
	J. Fayle	Wilderness Lane	1772
	John Fountain	Aldersgate St.	1792
	John Fray and Fuller White	Noble St.	1750
	John Fountain and John Beadnell	Aldersgate St.	1793
	James Gould	Gutter Lane	1722
	John Gibbons	Red Lion St.	1723
	John Gorsuch	Leetle East Cheap	1728
	John Gamon	Gutter Lane	1728
	John Gorham	Gutter Lane	1730
	Jeffrey Griffith	Stayning Lane	1731
	James Gould	Gutter Lane	1732
	John Gahegan	St. Martins Le Grand	1734
	James Gould	Ave Mary Lane	1741
	John Gorham	Gutter Lane	1757
	John Gimblett and William Vale	Birmingham	1770

	MAKER	LOCATION	DATE
	John Holland	Bishopsgate St.	1720
	John Hopkins	St. Brides Lane	1720
	Joshua Holland	Foster Lane	1720
	Joshua Healy	Foster Lane	1725
	John Harwood	Basing Lane	1739
	John Holland	Bishopsgate St.	1739
	John Harvey	Gutter Lane	1739
	John Hyatt	Little Britain	1741
	Jeremiah King	Foster Lane	1742
	John Higginbotham	Rosemary Lane	1745
	John Harvey	Gutter Lane	1745
	John Harvey	Gutter Lane	1745
	John Harvey	Gutter Lane	1745
	Joseph Heriot	Gt. St. Andrews St.	1750
	John Hague	Noble St.	1758

	MAKER	LOCATION	DATE
	James Hunt	King St., Cheapside	1760
	John Hutson	St. John Square	1784
	John Harris	Monkwell St.	1786
	Joseph Hardy	Clements Lane	1799
	Joseph Hardy and Thomas Loundes	No address	1798
	John Jones	Maiden Lane	1723
	John Jones	Rotherhithe	1729
	James Jenkins	Gutter Lane	1731
	John Jones	St. Martins Le Grand	1733
	John Jacob	Hemings Row	1734
	James Jenkins	Aldersgate	1738
	John Jacobs	Hemings Row	1739
	John Jacobs	Hemings Row	1739
	James Jones	Noble St.	1755
	Jeremiah King	Carey Lane	1723

	MAKER	LOCATION	DATE
	Jeremiah King	Foster Lane	1736
	John Kineard	Orange St.	1743
	John Kidder	Piccadilly	1780
	John King	Fore St.	1785
	Jeremiah King	Foster Lane	1739
	John Kentenber and Thomas Groves	Red Lion St.	1757
	John Lingard	Maiden Lane	1719
	John Ludlow	Ball Alley, Lumbard St.	1720
	Isaac Liger	Hemings Row	1720
	Jane Lambe	Shandos St.	1729
	John Liger	Hemings Row	1730
	Jeremiah Lee	Watling St.	1739
	John Luff	Pemberton Square	1739
	John Lampfert	Windmill St.	1748
	John Lampfert	Windmill St.	1748

	MAKER	LOCATION	DATE
	John Lavis	Bride Lane	1749
	John Laithwait	Liverpool	1755
	John Lee	Bunhill Row	1782
	John Lambe	Fetter Lane	1783
	John Lias	No address	1799
	James Langlois	St. Andrew St.	1738
	John Langland and J. Robertson	Newcastle	1780
	John Langford and John Sebille	St. Martin le Grand	1759
	James Margas	St. Martins Lane	1720
	James Morson	Foster Lane	1720
	John Millington	Butcherhall Lane	1720
	John Millington	Bishopsgate	1728
	James Maitland	Suffolk St.	1728
	John Montgomery	Cambridge St	1729
	James Manners	Strand	1734

	MAKER	LOCATION	DATE
	Jessie McFarlane	Cloth Fair	1739
	J. Mackfarlen	New St., Cloth Fair	1739
	James Morison	Bartholomew Close	1740
	John Montgomery	Silver St.	1742
	James Manners, Jr.	Villers St.	1745
	Jacob Marshe	St. Swithins Lane	1744
	James Manners, Jr.	Villers St.	1745
	John Munns	Gutter Lane	1753
	John F. Moore	Fleet St.	1758
	John Moore	Silver St.	1778
	James Murray and Charles Kandler	St. Martins Lane	1729
	James Mince and Wm. Hodgkins	Bell Square, Foster Lane	1780
	John Newton	Lumbard St.	1720
	John Newton	Staining Lane	1726
	John Newton	Maiden Lane	1739

	MAKER	LOCATION	DATE
	John Neville	Norris St.	1745
	Edward Jones	Foster Lane	1697
	Lawrence Jones	Old Bayley	1697
	Grover Johnson, Jr.	Maiden Lane	1712
	John Jones	Foster Lane	1719
	John Jones	Maiden Lane	1723
	Simon Jouet	Maiden Lane	1723
	John Owing	Noble St.	1724
	John Pero	Suffolk St.	1732
	John Pollock	Long Acker	1734
	James Paltro	No address	1739
	John Pollock	Long Acker	1739
	John Pont	Staining Lane	1739
	John Preist	Salisbury Court	1748
	John Payne	Cheapside	1751

	MAKER	LOCATION	DATE
	John Perry	Pauls Court	1757
	Joseph Preedy	Westmorland Buildings	1777
	Joseph Preedy	Gt. Newport St.	1800
	Parker & Wakelin	Panton St.	1759
	Jonathan Perkins Senior and Junior	Hosier Lane	1795
	John Quantock	Huggin Alley	1734
	John Quantock	Wood St.	1753
	Edward Ironside	Lombard St.	1697
	Isaac Ribonleau	St. Martins Lane	1720
	Jonathan Robinson	Orange St.	1723
	James Richardson	Gutter Lane	1723
	John Robinson	Porter St., Soho	1738
	John Robinson	Lester Fields	1739
	John Roker	Bishopsgate St.	1743
	John Rowe	Gutter Lane	1749

	MAKER	LOCATION	DATE
	John Richardson	Sheffield	1752
	John Robins	St. John St.	1774
	Thomas Issod	Fleet St.	1697
	Joyce Issod	Fleet St.	1697
	Joyce Issod's widow	Fleet St.	1708
	John Sanders	No address	1720
	James Seabrook	Wood St.	1720
	James Smith	Foster Lane	1720
	John Smith	Little Britain	1720
	Joseph Steward	Maiden Lane	1720
	John Le Sage	Old St.	1722
	Joseph Smith	Clerkenwell	1728
	James Savage	Fetter Lane	1728
	Joseph Sanders	Carey Lane	1730
	James Slater	Gt. Trinity Lane	1732

	MAKER	LOCATION	DATE
	James Shruder	Wardour St.	1737
	Joseph Steward	Maiden Lane	1739
	James Shruder	Greek St	1739
	John Le Sage	Gt. Suffolk St.	1739
	Joseph Sanders	Maiden Lane	1739
	John Sprackman	Foster Lane	1741
	James Smith	Monkwell St.	1744
	James Smith	Old Bailey	1746
	John Schuppe	Deans Court	1753
	John Steward	Grub St.	1755
	James Stamp	Cheapside	1744
	John Scofield	Bell Yard	1778
	James Sutton	Cheapside	1780
	James Sutton and Joseph Bult	Cheapside	1782
	John Hyatt and Charles Semore	St. Martins Le Grand	1757

	MAKER	LOCATION	DATE
	John Tayler	Gutter Lane	1728
	John Tayler	Gutter Lane	1734
	John Tuite	Blackfriars	1721
	John Tuite	Litchfield St., Soho	1739
	Joseph Timberlake	Castle St.	1743
	James Tookey	Noble St.	1750
	Job Tripp	St. Martins Lane	1754
	John Townsend	Grays Inn Road	1755
	John Tayleur	Newgate St.	1755
	John Townsend	Bath	1783
	John Tweedie	Holywell St.	1783
	John Thompson	Sunderland	1785
	John Wisdome	Watling St.	1720
	James Wilkes	Golden Lane	1722
	John White	Arundale St.	1724

	MAKER	LOCATION	DATE
	James Wilkes	St. Mary Ax	1728
	Wichehaller	Deptford	1728
	John White	Green St.	1739
	James West	Foster Lane	1739
	James Wilmot	Strand	1741
	John Wirgman	Strand	1745
	James Williams	Paternoster Row	1755
	John Wren	Bishopsgate St.	1777
	John Wakelin and Robert Garrard	Panton St.	1792
	John Wakelin and William Tayler	Panton St.	1776
	William Juson	Foster Lane	1704
	J. Verlander	Artichoke Court	1739
	James Young	Aldersgate St.	1775
	James Young and Orlando Jackson	Aldersgate St.	1774
	John Jackson	Fleet St.	1697

	MAKER	LOCATION	DATE
	John Baker	Old Bailey	1770
	John Denzilow	Westmorland Buildings	1774
	John Emes	Amen Corner	1798
	Jonathan Fossy	Wood St.	1739
	James Goodwin	Noble St.	1721
	John Gamon	Staining Lane	1739
	James Gould	Gutter Lane	1739
	James Gould	Gutter Lane	1743
	John Harwood	Bunhill Row	1739
	John Lambe	Fetter Lane	1791
	James Manners	Strand	1739
	John Pero	Orange Court	1739
	Isabel Pero	Orange Court	1741
	John Swift	Noble St.	1739
	John Swift	Noble St.	1757

	MAKER	LOCATION	DATE
	James Wilkes	Fell St.	1739
	Charles Kandler	St. Martins Lane	1727
	Frederick Kandler	German St.	1735
	Charles Kandler and James Murray	St. Martins Lane	1729
	William Keatt	Foster Lane	1697
	William Keatt	East Smithfield	1697
	Robert Kempton	Foster Lane	1710
	John Keigwin	Snow Hill	1710
	Robert Keble	Foster Lane	1710
	Jonah Kirke	Carman St.	1697
	Jeremiah King	Carey Lane	1723
	David Killmaine	Snow Hill	1715
	John Laughton	Maiden Lane	1697
	Jonathan Lambe	On London Bridge	1697
	John Ladyman	Sherborn Lane	1697

	MAKER	LOCATION	DATE
	Paul Lamarie	Windmill St.	1712
	George Lambe	Hemings Row	1713
	Thomas Langford	Lumbard St.	1715
	Jane Lambe	Shandos St.	1719
	Louis Black	Haymarket	1761
	Louisa Courtauld and Samuel Courtauld	Cornhill	1777
	Louis Dupont	Wardour St.	1736
	Lewis Dupont	Compton St.	1739
	Louis De Lisle	Angel Court	1773
	Louis Ducommien	Rathbone Place	1775
	John Leach	Distaff Lane	1697
	Timothy Ley	Fenchurch St.	1697
	Ralph Leeke	Covent Garden	1697
	George Lewis	New Exchange, Strand	1699
	Samuel Lee	Newgate St.	1701

	MAKER	LOCATION	DATE
	Samuel Lea	No address	1711
	Petley Lee	Within Aldgate	1715
	Louis Guichard	King St.	1748
	Lewis Hamon	Gt. Newport St.	1735
	Lewis Hamon	Church St., Soho	1738
	Lewis Hamon	Church St., Soho	1739
	Lewis Herne and François Butty	Clerkenwell Close	1757
	Isaac Liger	Hemings Row	1701
	John Lingard	Fish St.	1718
	John Lingard	Maiden Lane	1719
	Lawrence Johnson	Strand	1751
	Luke Kendall	Wood St.	1772
	Louis Laroche	Seven Dials	1725
	Louis Laroche	Lumber Court	1739
	Lewis Mettayer	Pall Mall	1720

	MAKER	LOCATION	DATE
	Seth Lofthouse	Bishopsgate	1697
	Nathaniel Lock	Cripplegate	1698
	Robert Lovell	Maiden Lane	1702
	Matthew E. Lofthouse	Temple Bar	1703
	William Looker	Carey Lane	1713
	Lewis Ouvry	New St., Covent Garden	1740
	Lewis Pantin	Castle St.	1733
	Lewis Pantin	Leicester Fields	1739
	William Lukin	Gutter Lane	1699
	John Ludlow	Without Aldgate	1713
	William Mathew	Foster Lane	1697
	Mathew Madden	Lumbard St.	1697
	William Matthews	George Alley, Lombard St.	1700
	Willoughby Masham	Newgate St.	1701
	Jonathan Madden	Lombard St.	1702

	MAKER	LOCATION	DATE
	Jacob Margas	St. Martins Lane	1706
	Mary Mathew	George Alley	1707
	Isaac Malyn	Gutter Lane	1710
	John Matthew	Ball Alley	1710
	William Mathew	Minories	1711
	Thomas Mann	Foster Lane	1713
	Samuel Margas	St. Martins Lane	1714
	Thomas Mason	Sherborn Lane	1716
	Michael Boulton	Cheapside	1720
	Matthew Brodier	Newport Alley	1751
	Matthew Cooper	Foster Lane	1702
	Matthew Cooper	Minories	1725
	Mark Cripps	St. James St.	1767
	Marmaduke Daintry	Noble St.	1739
	Marmaduke Daintry	Noble St.	1739

	MAKER	LOCATION	DATE
	Lewis Mettayer	Pell Mell	1700
	M. Arnot and E. Pococke	Foster Lane	1720
	Mordecai Fox	Swithins Lane	1746
	Magdalen Feline	Covent Garden	1753
	Matthew Ferris	Lillypot Lane	1759
	Meshach Godwin	Fauster Lane	1723
	William Middleton	Leadenhall St.	1697
	Henry Miller	Bow Lane	1714
	John Millington	Butcherhall St.	1718
	Mary Johnson	Noble St.	1727
	Mathew E. Lofthouse	Temple Bar	1721
	Mary Lofthouse	Maiden Lane	1731
	Andrew Moore	Bridewell	1697
	Mary Makemaide	Shoe Lane	1773
	Hezekiah Mountfort	Red Lion Court	1711

OLD LONDON SILVER

	MAKER	LOCATION	DATE
	James Morson	Foster Lane	1718
	John Motherly	Bullingmouth St.	1718
	Thomas Morse	Lomber St.	1718
	Mary Pantin	Green St.	1733
	Mary Piers	Lester Fields	1758
	Michael Plummer	Gutter Lane	1791
	Mary Rood	Maiden Lane	1721
	Mathew Roker	Greenwich	1755
	Michael Ward	Cloth Fair	1750
	Francis Nelme	Ave Maria Lane	1722
	Bowles Nash	St. Martins le Grand	1720
	Nicholas Clausen	Orange St.	1722
	Nicholas Dumeé	Clerkenwell	1776
	Anthony Nelme	Ave Mary Lane	1697
	Jonathan Newton	Lad Lane	1711

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	MAKER	LOCATION	DATE
	Jonathan Newton	Lumbard St.	1718
	Nathaniel Gulliver	Gutter Lane	1722
	Richard Nightingale	Shoe Lane	1697
	Michael Nicholl	Staining Lane	1723
	Nicholas Sprimont	Compton St.	1742
	Nicholas Winkins	Red Lion St.	1751
	Orlando Jackson	Wild St.	1770
	John Owing	Noble St.	1725
	Charles Overing	Cary Lane	1697
	Philip Oyle	Cheapside	1699
	Benjamin Pyne	St. Martins le Grand	1684
	John Phillips	Foster Lane	1717
	Thomas Parr	Wood St.	1697
	Mark Paillet	Hemings Row	1698
	Humphrey Payne	Gutter Lane	1701

	MAKER	LOCATION	DATE
	Humphrey Payne	Gutter Lane	1701
	Simon Pantin	St. Martins Lane	1701
	Simon Pantin	Castle St.	1717
	Thomas Parr	Cheapside	1717
	William Paradise	Lad Lane	1718
	Peter Archambo	Green St.	1722
	Peter Archambo	Coventry St.	1744
	Peter Archambo and P. Meuse	Coventry St.	1749
	Pierre Bouteillu	Martins Court	1727
	Peter Bennett	Little Britain	1731
	Peter Bennett	Goswell St.	1739
	Philip Bruguier	St. Martins Lane	1738
	Philip Bruguier	Bedford St.	1752
	Peter and Ann Bateman	Bunhill Row	1791
	Peter and Jonathan Bateman	Bunhill Row	1790

	MAKER	LOCATION	DATE
	Peter, Ann and William Bateman	Bunhill Row	1800
	Paul Crespin	Compton St., Soho	1720
	Peter Le Chousbe	Glasshouse St.	1726
	Paul Crespin	Compton St., Soho	1739
	Paul Crespin	Compton St., Soho	1739
	Paul Callard	King St.	1751
	Paul Crespin	Compton St., Soho	1757
	Peter Castle and Wm. Gwillim	Carey Lane	1744
	Robert Peake	Noble St.	1697
	William Penstone	Gracechurch St.	1697
	Henry Penstone	Gracechurch St.	1697
	William Penstone	Foster Lane	1697
	John Penford	Foster Lane	1697
	James Pearce	Newgate St.	1698
	William Petley	Blowbladder St.	1699

	MAKER	LOCATION	DATE
	Edmund Pearce	Strand	1704
	Thomas Peele	Jewin St.	1704
	Jean Petrij	Pall Mall	1707
	William Pearson	Ball Alley	1710
	Edward Peacock	Strand	1710
	William Penstone	Foster Lane	1713
	William Pearson	Ball Alley	1717
	William Petley	Blowbladder St.	1717
	John Pero	Strand	1717
	Charles Perier	Macclesfield St.	1727
	Phillip Freeman	Bartholomew Close	1773
	Phillip Freeman	Bartholomew Close	1774
	Phillip Goddard	Cheapside	1723
	Phillips Goddard	Gutter Lane	1739
	Phillips Garden	Gutter Lane	1748

	MAKER	LOCATION	DATE
	Phillips Garden	St. Pauls Churchyard	1751
	Phillips Garden	St. Pauls Churchyard	1751
	Peter Gillois	Queen St.	1782
	Pierre Gillois	Wardour St.	1754
	Phillis Phillip	Cannon St.	1720
	Paul Hanet	St. Andrews St.	1721
	Paul Hanet	Gt. St. Andrews St.	1721
	Israel Pincking	St. James St.	1697
	Matthew Pickering	Mugwell St.	1703
	Peré Pilleau	Chandois St.	1720
	Pierre Platel	Pall Mall	1699
	Gabriell Player	Ratcliff	1700
	Francis Plymley	Nicholas Lane	1715
	Paul Lamerie	Windmill St.	1732
	Paul Lamerie	Garard St.	1739

	MAKER	LOCATION	DATE
	Philip Norman	St. Martins Lane	1771
	John Porter	Strand	1698
	Thomas Port	Queen St.	1713
	Benjamin Pyne	St. Martins le Grand	1697
	Pézé Pilleau	Chandois St.	1735
	Philip Platel	York Buildings, Strand	1737
	Pézé Pilleau	Chandois St.	1739
	Paul Pinard	Hog Lane	1751
	Edmund Prockter	St. Annes Lane	1700
	Philip Rolles	Strand	1705
	Thomas Prichard	Drury Lane	1709
	Philip Rainaud	Suffolk St.	1720
	Philip Roker	Long Acker	1720
	Philip Robinson	Fleet St.	1723
	Philip Roker	King St., Westminster	1739

	MAKER	LOCATION	DATE
	Philip Roker	Bishopsgate St.	1776
	Peter Simon	Earl St.	1725
	Paul Storr	Church St., Soho	1792
	Peter Tabart	Windsor	1725
	Peter Taylor	Strand	1740
	Philip Vincent	Earl St., Seven Dials	1757
	Peter Werritzer	Salisbury St.	1750
	Benjamin Pyne	St. Martins le Grand	1701
	Thomas Pye	Carey Lane	1738
	John Rand	Lombard St.	1704
	Andrew Raven	St. Martins le Grand	1697
	Philip Rainaud	Suffolk St.	1707
	Richard Raine	Fleet St.	1712
	Robert Abercromby	St. Martins le Grand	1731
	Robert Abercromby	St. Martins le Grand	1739

	MAKER	LOCATION	DATE
	Robert Andrews	Gutter Lane	1745
	R. Abercromble and G. Hindmarsh	St. Martins le Grand	1731
	Richard Bayley	Foster Lane	1720
	Richard Beale	Henrietta St.	1731
	Robert Brown	Piccadilly	1738
	Richard Beale	Henrietta St.	1739
	Richard Bayley	Foster Lane	1739
	Robert Brown	Piccadilly	1739
	Robert Burton	Noble St.	1758
	Robert Cooper	Strand	1694
	Robert Cox	Fetter Lane	1752
	Robert Cox	Little Britain	1755
	Robert Cox	Little Britain	1755
	Richard Crossly	Foster Lane	1782
	Richard Cooke	Carey St.	1799

	MAKER	LOCATION	DATE
	R. Carter, D. Smith and R. Sharp	Westmorland Buildings	1778
	Joshua Readshaw	St. Annes Lane	1697
	John Read	Lawrence Pountney Lane	1704
	Richard Edwards	Gutter Lane	1723
	Ralph Frith	Shoreditch	1728
	Richard Gines	Lumbard St.	1720
	Richard Green	Foster Lane	1726
	Richard Gosling	Barbican	1739
	Richard Gosling	Cornhill	1739
	Richard Goldwin	Oxford St.	1753
	Robert Gaze	Shoe Lane	1795
	Richard Gurney and Thomas Cooke	Foster Lane	1721
	Richard Gurney and Thomas Cooke	Foster Lane	1734
	Richard Gurney & Co.	Foster Lane	1734
	Gurney & Co.	Foster Lane	1739

	MAKER	LOCATION	DATE
	Gurney & Co.	Foster Lane	1750
	R. Hutchinson	Colchester	1727
	Robert Hill	St. Swithins Lane	1739
	Robert Hennell	Foster Lane	1773
	R. and D. Hennell	Foster Lane	1795
	Christopher Riley	Strand	1697
	Isaac Riboulau	St. Martins Lane	1714
	John Richardson	Gutter Lane	1723
	Robert Innes	Mays Buildings	1742
	Robert Jones	Bartholomew Close	1776
	Robert Jones	Bartholomew Close	1778
	Robert Jones and John Scofield	Bartholomew Close	1776
	Richard Kersill	Foster Lane	1744
	Robert Lucas	Lombard St.	1726
	Robert Lucas	Bow Lane	1739

	MAKER	LOCATION	DATE
	Ralph Maidman	Noble St.	1731
	Richard Mills	White House Alley	1755
	Robert Makepeace	Serle St.	1795
	Robert Makepeace and Richard Carter	Bartholomew Close	1777
	Robert and Thomas Makepeace	Serle St.	1794
	Ann Roman	Water Lane	1697
	Hugh Roberts	Newgate St.	1697
	Philip Roker	Sherborne Lane	1698
	Alexander Roode	Cannon St.	1699
	Phillip Rolles	Strand	1704
	Phillip Rolles, Jr.	Strand	1705
	Gundry Roode	Staining Lane	1709
	Ebenezer Roe	Maiden Lane	1709
	James Rood	Bow Lane	1710
	Philip Robinson	Fleet St.	1713

	MAKER	LOCATION	DATE
	Nathaniel Roe	Foster Lane	1710
	Mary Rood	Maiden Lane	1720
	Philip Roker	Long Acker	1720
	Jonathan Robinson	Orange St.	1723
	R. Phillip	Cannon St.	1720
	Richard Pargeter	Fetter Lane	1730
	Robert Pertt	Newgate St.	1738
	Robert Pilkington	Savoy	1739
	Richard Pargeter	New St., Shoe Lane	1739
	Robert Piercy	Foster Lane	1775
	Robert Rew	Greenhill Rents	1754
	Richard Rugg	Saffron Hill	1754
	Robert Ross	Covent Garden	1774
	Richard Rugg	St. John Square	1775
	Richard Scarlet	Foster Lane	1720

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	MAKER	LOCATION	DATE
	Richard Scarlett	Foster Lane	1723
	Robert Swanson	Blackman St.	1743
	Robert Sharp	Westmorland Buildings	1789
	John Read and D. Sleamaker	Lawrence Pountey Lane	1701
	Robert Tyrrill	Angel Court, Strand	1742
	Richard Thomas	Arms Yard	1755
	Bennett Bradshaw and Robert Tyrrill	Oxford Chapel	1737
	John Ruslen	Swithins Lane	1697
	Abraham Russell	St. Annes Lane	1702
	Richard Watts	Gutter Lane	1720
	Robert Williams	King St., Westminster	1726
	Richard Zouch	Chequer Court Charing Cross	1735
	Richard Zouch	Chequer Court	1739
	Thomas Sadler	Foster Lane	1701
	John Sanders	Oring St.	1717

	MAKER	LOCATION	DATE
	John Hugh Le Sage	Long Acre	1718
	Hugh Saunders	St. Brides Lane	1718
	Stephen Ardesoif	Fountain Court, Strand	1756
	Stephen Adams	Lillypot Lane	1760
	Samuel Blackborow	Mugwell St.	1720
	Samuel Bates	Gutter Lane	1728
	Samuel Bates	Foster Lane	1744
	Sarah Buttall	Minories	1754
	William Scarlett	Foster Lane	1697
	Richard Scarlett	Foster Lane	1719
	Samuel Courtauld	Shandois St.	1746
	Septimus and James Crespell	Whitcomb St.	1759
	Samuel Dellany	New St. Square	1762
	Samuel Davenport	Lime St.	1786
	James Seabrook	Wood St.	1714

	MAKER	LOCATION	DATE
	Samuel Eaton	Hoggon Court	1759
	Samuel Godbehere	Cheapside	1784
	Samuel Godbehere and Edward Wigan	Cheapside	1792
	Sam. Godbehere, Edw'd Wigan and James Bult	Cheapside	1800
	John Shepherd	Gutter Lane	1697
	Alice Skeene	Lombard St.	1700
	Joseph Skeene	Lombard St.	1710
	Thomas Sherman	Foster Lane	1717
	Samuel Hitchcock	Gutter Lane	1720
	Sarah Holaday	Grafton St.	1725
	Samuel Hutton	Noble St.	1725
	William Shaw	Gerrard St.	1728
	Samuel Hitchcock	Gutter Lane	1730
	Samuel Hutton	Goswell St.	1734
	Samuel Hutton	Goswell St.	1740

	MAKER	LOCATION	DATE
	Susanah Hatfield	St. Martins Lane	1740
	Sarah Hutton	Goswell St.	1740
	Samuel Herbert	Aldersgate St.	1747
	Samuel Howland	Long Lane	1760
	Samuel Herbert & Co.	Foster Lane	1750
	Francis Singleton	Foster Lane	1697
	Peter Simon	Earl St.	1725
	Simon Jouet	Foster Lane	1739
	Simon Jouet	Foster Lane	1747
	Samuel Laundry and Jeffry Griffith	Staining Lane	1731
	Samuel Key	Gutter Lane	1745
	Daniel Sleamaker	Sweethings Lane	1704
	Gabriel Sleath	Gutter Lane	1706
	Gabriel Sleath	Gutter Lane	1710
	Samuel Lea	Newgate St.	1720

	MAKER	LOCATION	DATE
	Samuel Lea	Hemnings Row	1721
	Samuel Laundry	Gutter Lane	1727
	Samuel Laundry	Gutter Lane	1727
	Simon Le Sage	Great Suffolk St.	1754
	Simon Le Sage	Great Suffolk St.	1754
	Simon Le Sage	Great Suffolk St.	1754
	John Smithsend	Minories	1697
	Samuel Smith	Swithings Lane	1700
	John Smith	Holbourn	1710
	Joseph Smith	Foster Lane	1707
	James Smith	Foster Lane	1718
	Samuel Smith	Gutter Lane	1719
	Samuel Margas	King St., Covent Garden	1720
	Samuel Meriton	Huggin Alley	1746
	John Snelling	Holbourn	1697

	MAKER	LOCATION	DATE
	William Soame	Friday St.	1723
	John Spackman	Charing Cross	1697
	Thomas Spackman	Foster Lane	1700
	William Spring	Strand	1701
	William Spring	Strand	1701
	William Spackman	Lilypot Lane	1714
	Sarah Parr	Cheapside	1720
	Simon Pantin	Castle St.	1720
	Hugh Spring	Foster Lane	1721
	William Spackman	Lilypot Lane	1723
	Simon Pantin, Jr.	Castle St.	1729
	Simon Pantin, Jr.	Green St.	1731
	Francis Spilsbury	Foster Lane	1739
	George Squire	Fleet St.	1720
	Samuel Roby	Bell Court, Foster Lane	1740

	MAKER	LOCATION	DATE
	Samuel Smith	Foster Lane	1754
	Samuel Siervent	St. Martins Lane	1755
	Joseph Stokes	Southwark	1697
	Ambrose Stevenson	Barbican	1706
	John Stockar	Strand	1710
	John Martin Stockar	Strand	1710
	William Street	Staining Lane	1717
	Joseph Steward	Maiden Lane	1719
	Samuel Taylor	Maiden Lane	1744
	John M. Stocker and and Edward Peacock	Strand	1705
	Thomas Sutton	Mugwell St.	1711
	John Sutton	Lombard St.	1697
	John Sutton	Lombard St.	1703
	Samuel Welder	Gutter Lane	1720
	Starling Wilford	Gutter Lane	1720

	MAKER	LOCATION	DATE
	Samuel Welder	Foster Lane	1729
	Starling Wilford	Gutter Lane	1729
	Samuel Wood	Gutter Lane	1733
	Samuel Wood	Gutter Lane	1739
	Samuel Wells	Staining Lane	1740
	Samuel Wheat	Maiden Lane	1756
	Samuel Wheat	Maiden Lane	1756
	Samuel Wintle	No address	1783
	Richard Syng	Carey Lane	1697
	David Tanqueray	Green St.	1713
	Anne Tanquery	Pell Mell	1717
	Peter Tabart	Windsor	1725
	Thomas Arnold	London Wall	1770
	Thomas Brydon	St. Martins le Grand	1697
	Robert Timbrell	Sherborne Lane	1697

	MAKER	LOCATION	DATE
	Thomas Bamford	Gutter Lane	1720
	Thomas Bamford	Foster Lane	1739
	Thomas Beare	Drury Lane	1751
	Thomas Beezley	London Wall	1755
	Thomas P. Boulton and Arthur Humphrey	Poultry	1780
	Thomas Bumfries and Orlando Jackson	Little Trinity Lane	1786
	Thomas Clark	Ball Alley	1725
	Thomas Cooke	Foster Lane	1737
	Thomas Causton	Foster Lane	1731
	Thomas Carlton	Old Bailey	1744
	Thomas Collier	Foster Lane	1754
	Thomas Congreve	Borough	1756
	Thomas Chawner	Paternoster Row	1773
	Thomas Chawner	Ave Mary Lane	1783
	Thomas Doxsey	Bishopsgate St.	1756

	MAKER	LOCATION	DATE
	Thompson Davis	Holborn	1757
	Thompson Davis	Holborn	1757
	Theophilus Davis	King St., Seven Dials	1758
	Thomas Dealtry	Royal Exchange	1765
	Thomas Daniell	Carey Lane	1774
	Thomas Daniell	Foster Lane	1782
	Thomas Daniell and John Wall	Foster Lane	1781
	Thomas Devonshire and William Watkins	Paternoster Row	1756
	Thomas Pearle	Foster Lane	1719
	Thomas England	Long Acre	1725
	Thomas England	Fleet Ditch	1739
	Thomas Evans	Barbican	1774
	Thomas Ellis	Cow Lane	1780
	Thomas Folkingham	Sweetings Lane	1720
	Thomas Ffarrar	Swithing Lane	1720

	MAKER	LOCATION	DATE
	Thomas Farren	Sweethings Lane	1739
	Thomas Foster	Fetter Lane	1769
	Thomas Freeman and James Marshall	Bartholomew Close	1764
	Thomas Gladwin	Marylebone St.	1737
	Thomas Gilpin	Lincolns Inn	1739
	Thomas Gilpin	Lincolns Inn	1739
	Thomas Graham	Bath	1792
	Thriscross	Smithfield Bars	1697
	Samuel Thorne	Cannon St.	1697
	Thomas Heming	Piccadilly	1745
	Thomas Heming	New Bond St.	1767
	Thomas Howell	Bath	1791
	Thomas Holland	Temple Bar	1798
	Thomas Hannam and John Crouch	Giltspur St.	1766
	Thomas Hannam and John Crouch	Giltspur St.	1799

	MAKER	LOCATION	DATE
	Robert Timbrell	Sherbourne Lane	1697
	George Titterton	Temple Bar	1697
	John Tiffin	Watling St.	1701
	Thomas Jackson	Noble St.	1736
	Thomas Jackson	Paternoster Row	1739
	Thomas Jeanes	Lombard St.	1750
	Thomas Jackson	Mutton Lane, Clerkenwell	1769
	Timothy Ley	Fenchurch St.	1727
	Thomas Lawrence	Golden Lane	1742
	Thomas Mason	Sherborn Lane	1720
	Thomas Morse	Lomber St.	1720
	Thomas Mann	Foster Lane	1720
	Thomas Merry	St. John St.	1731
	Thomas Mason	Sherborn Lane	1733
	Thomas Mann	Clerkenwell	1736

	MAKER	LOCATION	DATE
	Thomas Mason	Fish St. Hill	1739
	Thomas Mann	Albemarle St.	1739
	Thomas Mercer	West St., Soho	1740
	Thomas Moore	London Wall	1750
	Thomas Northcote	Shoemaker Row	1778
	Thomas Northcote	Berkeley St., Clerkenwell	1784
	Thomas Northcote and George Bourne	Berkeley St., Clerkenwell	1791
	Edward Townsend	Cripplegate	1697
	Thomas Ollivant	Manchester	1789
	Thomas Potts	Bolt Court, Fleet St.	1728
	Thomas Potts	Bolt Court, Fleet St.	1728
	Thomas Parr	Cheapside	1733
	Thomas Parr	Cheapside	1739
	Thomas Powell	Bolt Court	1758
	Thomas Powell	St. Martins le Grand	1758

	MAKER	LOCATION	DATE
	Thomas Pye	Carey Lane	1739
	T. B. Pratt and Arthur Humphrey	Poultney	1780
	Thomas Payne and Richard Payne	Cheapside	1779
	Benjamin Traherne	St. Martins Lane	1697
	William Truss	Foster Lane	1710
	William Truss	Reading	1721
	Thomas Rush	Fetter Lane	1724
	Thomas Rush	Aldersgate St.	1739
	Thomas Rowe	Cannon St.	1753
	Thomas Renou	St. John St.	1792
	Thomas Sadler	Foster Lane	1720
	Thomas Smith	Wood St.	1750
	Thomas Shepherd	Aldersgate St.	1785
	Thomas Streetin	Plough Count	1799
	Thomas Terle	Foster Lane	1720

	MAKER	LOCATION	DATE
	Thomas Townsend	St. Martins Lane	1738
	Thomas Tearle	Russell St.	1739
	Thomas Towman	Dolphin Court	1753
	Thomas Tookey	Silver St.	1773
	William Twell	Gutter Lane	1709
	Thomas Wright	Malden Lane	1721
	Thomas Whipham	Foster Lane	1737
	Thomas Whipham	Foster Lane	1739
	Thomas Wynne	Bath	1754
	Thomas Wallis	Little Britain	1758
	Thomas Wallis	Monkwell St.	1778
	Thomas Willmore	Birmingham	1790
	Thomas Wallis	Clerkenwell	1792
	Turner & Williams	Staining Lane	1753
	Thomas Whipham and Charles Wright	Ave Mary Lane	1757

	MAKER	LOCATION	DATE
	Thomas Whipham and W. Williams	Foster Lane	1740
	Francis Turner	St. Annes Lane	1709
	Edward Turner	St. Annes Lane	1720
	William Turbitt	Foster Lane	1710
	Joseph Ward	Water Lane	1697
	Benjamin Watts	Carey Lane	1698
	White Walsh	No address	1698
	Samuel Wastell	Finch Lane	1701
	Theodore Waterhouse	Silver St.	1702
	William Warham	Shear Lane	1703
	William Warham	Chancery Lane	1705
	Thomas Wall	Lombard St.	1708
	Joseph Ward	St. Pauls Churchyard	1717
	Richard Watts	Maiden Lane	1720
	William Atkinson	New Fish St Hill	1725

	MAKER	LOCATION	DATE
	William Alexander	Wood St.	1742
	William Abdy	Ote Lane	1765
	William Abdy	Ote Lane	1767
	William Abdy	Noble St.	1784
	William Abdy	Noble St.	1780
	William Bayley	Aldersgate	No Date
	William Bellassyse	Holborn	1723
	William Bagnall	West Smithfield	1744
	Walter Brind	Foster Lane	1749
	William Bond	Foster Lane	1753
	William Bond	Foster Lane	1754
	William Bell	Monkwell St.	1759
	William Bromage	Strand	1770
	Walter Brind	Foster Lane	1781
	William Basnett	Bath	1784

	MAKER	LOCATION	DATE
	William Bennett	Aldersgate St.	1796
	William Bond and John Phipps	Foster Lane	1754
	William Cripps	Compton St.	1743
	William Caldecott	Silver St.	1756
	William Cafe	Gutter Lane	1757
	Wescombe Drake	Norton Folgate	1724
	William Darker	Strand	1721
	William Darker	Strand	1731
	William Day	Red Lion Court, Greek St.	1759
	William Dorrell	Smithfield Bars	1763
	Matthew West	Foster Lane	1697
	James Wethered	Catherine St.	1709
	Samuel Welder	Gutter Lane	1714
	Samuel Welder	Gutter Lane	1717
	George Weir	Hemings Lane	1727

	MAKER	LOCATION	DATE
	William Eley and Geo. Pierrepont	Bartholomew Close	1778
	William Eley and William Fearn	Clerkenwell Green	1797
	William Fearn	Wood St.	1774
	W. L. Foster	Blue Anchor Alley	1776
	William Fennell	Foster Lane	1776
	William Frisbee	Cock Lane	1792
	William Fountain	Red Lion St.	1794
	William Fountain	Red Lion St.	1794
	William Frisbee and Paul Storr	Cock Lane, Snow Hill	1792
	William Fountain and Daniel Pontifex	Hosier Lane	1791
	William Fisher and John Fisher	Little Britain	1793
	William Gamble	Foster Lane	1692
	William Gould	Gutter Lane	1732
	William Garrard	Staining Lane	1735
	William Gould	Foster Lane	1739

	MAKER	LOCATION	DATE
	William Garrard	Noble St.	1739
	William Gwillim	Carey Lane	1740
	William Grundy	Goff Square	1743
	William Gould	Foster Lane	1748
	William Garrard	Shorts Buildings	1749
	William Gould	Old St.	1753
	William Grundy	Fetter Lane	1777
	William Grundy and Edward Fernell	Fetter Lane	1779
	William Hopkins	Hatton Garden	1739
	William Hunter	King St., Soho	1739
	William Homer	Foster Lane	1750
	William Howard	Clerkenwell	1760
	William Holmes	Clerkenwell	1776
	William Hall	Finsbury St.	1795
	William How and William Clark	Spittle Square	1777

	MAKER	LOCATION	DATE
	William Holmes and Nicholas Dumeé	Clerkenwell Green	1773
	Charles Williams	Lamb Alley	1697
	Wimans	Foster Lane	1697
	John Wisdome	Watlin St.	1704
	David Willaume	Pall Mall	1667
	Richard Williams	Gutter Lane	1712
	Starding Wilford	Gutter Lane	1717
	John Wisdom	Watling St.	1717
	John White	Arundale St.	1719
	William Justus	Staining Lane	1721
	George Wickes	Threadneedle St.	1721
	Robert Williams	King St., Westminster	1726
	David Willaume	St. James St.	1728
	William Justus	Staynin Lane	1739
	W. and J. Dean	Ironmonger Road	1762

	MAKER	LOCATION	DATE
	Stephen Abdy and William Jury	Lilypot Lane	1759
	William Le Bas	Red Lion St., Bell Court	1773
	William Kidney	Foster Lane	1734
	William Kidney	Foster Lane	1739
	William Kersill	Gutter Lane	1749
	William King	Cross St., Hatton Garden	1781
	William Looker	St. Annes Lane	1720
	William Lukin	Strand	1725
	William Mathew	Minories	1720
	William Matthews	Clerkenwell	1728
	William Mackenzie	Windmill St.	1748
	William Moody	Berwick St.	1756
	Edward Wood	Puddle Dock	1722
	William Owen	Cheapside	1723
	William Petley	Blowbladder St.	1720

	MAKER	LOCATION	DATE
	William Pearson	Ball Alley	1720
	William Paradise	Lad Lane	1720
	William Peaston	St. Martins le Grand	1745
	William Plummer	Foster Lane	1755
	William Penstone	Noble St.	1774
	William Pitts	St. Martins St.	1781
	William Potter	Wild St.	1777
	William Pitts	Litchfield St.	1786
	William Plummer	Gutter Lane	1789
	William Pitts	Little Wild St.	1790
	William Playfair and William Willson	Portland Road	1782
	W. & R. Peaston	St. Martins le Grand	1756
	William Priest and James Priest	Whitecross St.	1764
	William Pitts and Joseph Preedey	Litchfield St.	1791
	William Reeve	Minories	1731

	MAKER	LOCATION	DATE
	William Robertson	Porter St.	1753
	William Reynoldson	St. James Market	1757
	William Scarlet	Foster Lane	1720
	William Street	Staining Lane	1720
	William Spachman	Lilypot Lane	1720
	William Shaw	Gerard St.	1739
	William Shaw	Gerard St.	1739
	William Soame	Friday St.	1723
	William Scarlett	Foster Lane	1725
	William Shaw	Gerard St.	1727
	William Soame	Cheapside	1732
	William Soame	Cheapside	1739
	William Solomon	Church St., Soho	1747
	William Shaw	Maiden Lane	1749
	William Sheen	Old Belton St.	1755

	MAKER	LOCATION	DATE
	William Sanden	St. Martins le Grand	1755
	William Sampel	Baldwins Garden	1755
	William Sheen	Cow Cross	1755
	William Simons	Lambeth	1776
	William Sumner	Clerkenwell	1782
	William Sheen	Well St., Falcon Sq.	1783
	William Sutton	Cheapside	1784
	William Stephenson	Lombard St.	1786
	William Shaw and William Priest	Maiden Lane	1749
	Sumner & Crossley	Clerkenwell	1773
	William Truss	Reading	1721
	William Toone	Cripplegate	1725
	William Turner	Addle St.	1754
	William Tuite	King St., Golden Square	1756
	Walter Tweedle	Holywell St.	1775

	MAKER	LOCATION	DATE
	William Vincent	St. Annes Lane	1774
	William Woodward	Fenchurch St.	1731
	William West	Lester Fields	1739
	William Williams	Foster Lane	1742
	William Woodward	Fenchurch St.	1743
	William Wooller	Cloth Fair	1750
	William Watkins	Paternoster Row	1756
	William Young	St. Andrews St.	1735
	William Young	St. Andrews St.	1739
	Edward Vincent	Kings Arms Court	1713
	Daniel Yerbury	Bread St.	1715
	Edward York	Holborn	1705

London Silversmiths

from 1801 to 1850

This list has been compiled from all the London Directories of the first half of the last century. As it is for reference in regard to makers' marks, the alphabetical arrangement is as the marks read—that is, John Ashley will be found under J and not under A.

The makers' marks of firms were generally the initials of all the partners; the names of the firms that appear in the directories *without* initials, will be found at the end of the list.

These names include those of both makers and storekeepers, as sometimes the latter had a registered mark which was put on silver that had been made for them by some working silversmith.

Alfred Barton	27 Hatton Garden	1841 to 1844
Andrew Batchelor	19 Clerkenwell Green	1848 to 1850
Andrew Beaton	110 Whitechapel High Street	1847 to 1848
A. B. Savory & Sons	14 Cornhill	1839 to 1850
Abraham Dry	17 South St, Manchester Square	1819
A. D. Fleming	105 Whitechapel High St.	1824 to 1837
Abel Garnham	1 Lincoln Inn Fields	1819
Alexander Gordon	336 Strand	1816 to 1818
A. G. Priestman	19 Princes St, Leicester Square	1814 to 1815
A. & G. Burrows	14 Red Lion St, Clerkenwell	1816 to 1818
A. Hewat & Co.	12 King St, Goswell St.	1816 to 1829
A. H. Dry	32 St. Martins Lane	1822 to 1823
A. Lee & Co.	161 Old Gravel Lane	1814
A. L. Newton	4 Bury St, St. Mary Axe.	1839 to 1840
Absalom Marsh	6 Aldgate St.	1806
A. M. Simons	60 Bishopsgate Within	1839 to 1840
A. & M. Stracy	3 & 4 Duke St, Smithfield	1819
Alexander Purse	70 London Wall	1821 to 1830
Alexander Smith	3 Bedfordbury, Covent Garden	1841 to 1850
A. Tate	1 Cambridge St, Golden Square	1820 to 1837
A. Thos. Parsons	21 Houndsditch	1822
Benjamin Cole	54 Barbican	1801 to 1810
Banks Farrand	48 Cheapside	1814 to 1832
B. Massey	116 Leadenhall St.	1807 to 1840
Benjamin Moses	23 Hanway St.	1822

Benjamin Preston	41 Coppice Row, Clerkenwell	1840 to 1850
Benjamin Smith	12 Duke St, Lincoln Inn Fields	1824 to 1850
Bernoni Stephens	9 Camomile St, Bishopsgate	1835 to 1843
B. T. Hopgood & Son	202 Bishopsgate Without	1833 to 1835
B. T. Walter	93 High Holborn	1831 to 1838
Charles Bigge	62 Torrington Square	1839
Charles Bishop	14 Upper Rosoman St.	1850
Charles Boyton	26 Wellington St, Goswell St.	1840 to 1850
Clement Cheese	40 Kirby St, Hatton Garden	1829 to 1833
Charles Chesterman	62 Fleet Market	1802 to 1814
Charles Cording	118 Minories	1806 to 1827
C. Eley	2 Lovel's Court, Paternoster Row	1826 to 1840
Charles Fox	139 Old St, St. Lukes	1819 to 1842
Crispin Fuller	3 Windsor Court, Monkwell St.	1804 to 1827
Charles Garraway	13 Queen St, Westminster	1822 to 1823
Charles Gibson	71 Bishopsgate Within	1840
Charles Harson	260 High Holborn	1834 to 1840
Charles Hollingshead	13 Clerkenwell Green	1808 to 1814
C. & J. Blake	15 Charing Cross	1820
C. J. Willis	81 Bishopsgate Without	1836 to 1837
Charles Kelk	70 Castle St, Leicester Square	1840 to 1843
Charles Kelk	20 Denmark St, Soho	1844 to 1848
Charles Lias	65 Crown St, Finsbury	1840 to 1850
Charles May	8 Curtain Road, Shoreditch	1838 to 1840
C. Mosley	20 Aldgate	1828 to 1829
C. & G. Mullins	12 Staverton Row, Newington	1843 to 1850
Charles Needham	55 Piccadilly	1822 to 1823
Charles Norton	12 Ludgate Hill	1814
C. Peirson	78 Fleet Market	1803 to 1804
Charles Plumley	43 Ludgate Hill	1829 to 1832
C. Randall	6 East Harding St, Fleet St.	1836
Chas. Shaw	11 Gough Square, Fleet St.	1836 to 1850
Charles Taylor	9 Chiswell St.	1819
C. & T. Grey	120 High Holborn	1824 to 1825
Charles Vaughan	39 Strand	1839 to 1843
Charles Watson	16 Norton Folgate	1844 to 1848
C. W. Auber	116 Great Portland St.	1809
Charles W. Shipway	82 Nicholas St, Hoxton	1840 to 1844
D. Sutton	43 Fore St, Cripplegate	1814 to 1818

David Cameron	318 Strand	1817 to 1838
D. & C. Houle	24 Red Lion St, Clerkenwell	1846 to 1850
David Ellis	2 John St, Oxford St.	1840
David Farrow	73 Fleet Market	1819
Daniel Folkard	7 London Road	1819
Daniel Fox	101 Bermondsey St.	1819
David Gass & Sons	166 Regent St.	1841
Daniel Hockle	9 Brook St, Holborn	1814 to 1815
David Jennings	132 Fenchurch St.	1819
David Jones	30 Broad St, Bloomsbury	1819
David Jones	185 High Holborn	1830 to 1837
David Lamb	50 Red Lion St, Holborn	1811 to 1815
D. & L. Phillips	12 Wilson St, Finsbury	1840 to 1842
David Phillips	12 Wilson St, Finsbury	1848 to 1849
D. Pontifex	8 St. John St, Clerkenwell	1801 to 1811
D. Solome	2 Bridge St. Row, Lambeth	1819 to 1822
David Trail	14 Amwell St, Pentonville	1840
David Windsor	139 Minories	1801 to 1813
D. W. Stephenson	27 Lombard St.	1827
Edwin Alderman	41 Barbican	1824 to 1839
Edward Barnard	39 Claremont Square	1841 to 1843
E. Barnard & Sons	34 Paternoster Row	1829 to 1837
E. Barnard & Sons	Angel St, St. Martin's le Grand	1838 to 1850
E. Barton	36 Charles St, Hatton Garden	1824 to 1840
Edward Barton	27 Hatton Garden	1825 to 1846
E. Baylis	1 Mortimer St.	1829 to 1838
Edward Beauchamp	14 Holborn	1801 to 1810
Edward Benton	224 Strand	1835 to 1841
Edward Calver	44 Cowper St, City Road	1840
Edward Clark	Fleet St.	1814 to 1818
Edward Dale	7 Bishops Court, Chancery Lane	1840
Edward Dry	22 High Row, Knightsbridge	1837 to 1839
Elizabeth Eaton	16 Jewin Crescent	1847 to 1850
Edward Edlin	37 New Bond St.	1804 to 1823
Edward Edwards	1 Bridgewater Square, Barbican	1819 to 1824
Edward Edwards	48 Banner St.	1827 to 1829
Edward Edwards	52 Red Lion St, Clerkenwell	1839 to 1849
Edward Farrell	4 Bridges St, Covent Garden	1828 to 1837
Edward Farrell	24 Bridges St, Covent Garden	1838 to 1850

Edward Fernell	119 Fetter Lane	1801 to 1807
Edward Fleming	78 Fleet Market	1807 to 1809
Edward Fleming	90 Newgate St.	1819
Edward Foligno	12 Bury St, St. Mary Axe	1841 to 1850
Edward Francis	161 Shoreditch	1801 to 1810
Edward Frears	4 Little Pulteny St.	1815
Edward Gibson	71 Bishopsgate Within	1817 to 1818
Edward Jenkins	51 Crawford St, Portman Square	1822 to 1823
E. & J. Clark	St. Dunstons, Fleet St.	1804 to 1813
Edward Lamb	43 Ludgate Hill	1834 to 1838
Edward Lees	4 St. James St, Clerkenwell	1809
Edward Marshall	61 Cannon St, Ratcliff	1819
Edward Marshall	Mare St, Hackney	1840
E. Morley	7 Westmorland Buildings	1806 to 1818
Elizabeth Morritt	124 Long Acre	1816 to 1819
Edward Pryor	20 Gracechurch St.	1834 to 1840
Elizabeth Ramsay	17 Liquorpond St.	1828 to 1835
E. S. Sampson	53 Greek St, Soho	1820 to 1826
E. Souttin	3 Coventry St, Piccadilly	1815
Edward Stammers	99 Strand	1819 to 1850
E. Thompson	1 London House Yard	1824 to 1830
E. Thomas & Co.	13 New St, Covent Garden	1828
Francis Cotton	90 Shoreditch	1821 to 1838
Frederick Dear	3 Kings Square, Goswell Road	1845
Frances Douglass	13 St. James St, Clerkenwell	1840 to 1850
Francis Harrison	185 Tottenham Court Road	1831 to 1840
Francis Higgins	20 Cursiter St, Chancery Lane	1822 to 1835
Francis Higgins	40 Kirby St, Hatton Garden	1840 to 1850
Francis Jones & Son	62 Cornhill	1839 to 1842
Francis Pearce	9 Newington Causeway	1833 to 1850
Frederick Seagood	59 Borough	1816
Francis Sims	Gray's Inn Passage, Holborn	1809
Francis Steele	71 Oxford St.	1819 to 1838
George Barker	91 Houndsditch	1819
George Barker	17 Aldgate High St.	1822 to 1827
George Beck	94 Blackfriars Road	1836 to 1837
George Benson	244 High Holborn	1822
George Blismire	36 Pear Tree Court, Clerkenwell	1844 to 1850
G. & B. Blogg	8 Jewin St.	1808

George Burrows	14 Red Lion St, Clerkenwell	1820
George Burrows	24 Felix Terrace, Liverpool Road	1848 to 1849
G. Corrie & Co.	84 Long Acre	1840 to 1844
George Dobree	68 Oxford St.	1801 to 1819
George Drury	32 Strand	1840
G. E. Cooke & Co.	5 Jewin St.	1824 to 1826
George Farmer	32 Tavistock St, Covent Garden	1819 to 1823
George Fisher	44 Blackman St.	1822
G. F. Pinnell	18 Red Cross Square, Cripplegate	1835 to 1850
G. Grainger	75 Holborn Bridge	1801 to 1815
George Hennell	5 Snow Hill	1822
G. H. Cleeve	143 Blackfriars Road	1820 to 1828
G. R. Hennell	5 Snow Hill	1831 to 1833
G. & H. Watson	31 Duke St, Oxford St.	1846 to 1850
George Ivory	53 Compton St, Clerkenwell	1845 to 1850
George Jump	14 Broad St, Bloomsbury	1819 to 1833
George J. Richards	26½ Sekforde St.	1845 to 1849
George Knapp	36 Barbican	1839 to 1842
George Knapp	14 High St, Islington	1843 to 1844
George Knight	7 Westmorland Building	1821 to 1837
Gregory Kirby & Co.	4 Crane Court, Fleet St.	1840
George Lane	185 High Holborn	1816 to 1829
George Like	16 Chiswell St.	1806 to 1811
George Like	9 Tabernacle Walk, Finsbury	1812 to 1813
George Mander	18 Upper East Smithfield	1838
George Marshall	61 Cannon St.	1840
George Morris	119 Minories	1807 to 1818
G. Newson	1 Commercial Road, Whitechapel	1836 to 1837
George Pickett	265 Oxford St.	1827 to 1839
George Purse	448 Strand	1802 to 1832
George Reid	18 Cross St, Hatton Garden	1839 to 1844
George Richards	1 Sherrard St, Golden Square	1816 to 1819
George Richards	28 Marylebone St, Golden Square	1820 to 1821
G. R. Chatterton	2 Peters Court, St. Martins Lane	1838 to 1847
George Sellars	21 Cross St, Hatton Garden	1822 to 1823
George Smith	16 Hosier Lane	1814 to 1815
George Steel	105 Strand	1827
George Turner	1 Lower John St, Golden Square	1819
George Turner	74 Long Acre	1840

G. & T. Farmer	29 Bridges St, Covent Garden	1815
G. T. Pinnell	21 Well St, Jewin St.	1831 to 1834
George Unite	16 Thavie's Inn, Holborn	1845 to 1850
George Webb	36 Great Russell St.	1843 to 1847
George Webb	207 High Holborn	1848
George Wheeler	Bartlett's Buildings, Holborn	1840
Godfrey Zimmerman	48 Albany St, Regents Park	1840
H. Abrahams	77 Leadenhall St.	1840
Herman Ball	8 Lisle St, Leicester Square	1839 to 1843
Henry Baron	6 New Bond St.	1829 to 1832
Hugh Beavan	34 Marylebone St, Golden Square	1819
Henry Bird	40 Poultry	1825 to 1827
Henry Bird	109 Cheapside	1829 to 1844
Hugh Brodie	9 Crescent, Cripplegate	1810
H. B. Wheatley	31 Charlotte St.	1819
H. Cowen	3 Sidney Alley, Leicester Square	1819
Henry Dempster	160 Blackfriars Road	1836 to 1838
Henry Dobson	30 City Road, Finsbury	1809 to 1813
H. Effex	224 Strand	1807 to 1823
Henry Fleming	54 High St, Bloomsbury	1809
Henry Freeth	26½ Little Sutton St, Clerkenwell	1848 to 1850
Henry Fuller	18 Ludgate Hill	1838 to 1840
Henry Glover	58½ Gracechurch St.	1842 to 1845
Henry Glover & Co.	144 Leadenhall St.	1830 to 1832
H. G. Ive	10 Finsbury Place	1830 to 1839
Henry Hall	284 High Holborn	1837 to 1840
H. Holland	13 Low Smith St.	1840 to 1850
Hyam Hyams	5 Castle St, Houndsditch	1824 to 1850
H. Lambert	36 Ludgate St.	1822 to 1823
H. Lazarus	112 Upper East Smithfield	1819
Henry Lee	10 Shoreditch	1801 to 1810
H. Lewis	126 Regent St.	1826 to 1827
H. L. Cavalier	17 Bartlett's Buildings	1841 to 1842
Henry Marshall	3 Fore St, Limehouse	1817 to 1818
H. J. Niblett	81 Farringdon St.	1838
H. Nutting	38 Noble St.	1810 to 1815
Henry Perrin	129 Holborn Hill	1838 to 1843
Henry Radclyffe	58 Frith St, Soho	1846 to 1850
Henry Solomon	53 Strand	1829 to 1837

H. T. Ellis	11 King St, Covent Garden	1838 to 1840
Henry Walker	131 Fetter Lane, Fleet St.	1819
Henry Walker	7 Beaufort Buildings, Strand	1831 to 1837
H. Wright	25 Tothill St, Westminster	1811 to 1819
H. W. Wilson	1 Vigo Lane, Swallow St.	1811 to 1822
H. W. Fleming	78 Farringdon St.	1831 to 1837
I. Foligno	16 Finsbury Circus	1840 to 1850
I. Perry	284 High Holborn	1802 to 1836
I. Robinson	34 Blackman St.	1811
I. Rogers	20 High St, Bloomsbury	1803 to 1804
James Aldous & Son	67 Berwick St, Soho	1838
James Andrews	10 Bull and Mouth St.	1840 to 1850
John Angell	55 Compton St, Clerkenwell	1815 to 1837
John Angell & Son	51 Compton St, Clerkenwell	1841 to 1850
Joseph Angell & Son	54 Compton St, Clerkenwell	1841 to 1843
Joseph Angell & Son	25 Panton St, Haymarket	1843 to 1850
John Ashley	45 Gloucester Terrace	1807 to 1810
J. Ashman	462 Strand	1807 to 1819
J. A. Muddell	114 Leadenhall Street	1838 to 1840
Joseph Ball	8 Lisle St, Leicester Square	1838
John Banfield	36 Cheapside	1819
John Bannister	24 Shadwell High St.	1819
John Barber	168 Borough High St.	1807 to 1817
John Barber	53 Great Sutton St, Clerkenwell	1845 to 1850
James Bassett	32 Great St, Lincoln's Inn Fields	1836 to 1839
Joseph Bates	174 Oxford Street	1809 to 1817
Joshua Bayles	127 Great Portland Street	1819
John Beauchamp	147 Holborn Hill	1809 to 1832
John Beauchamp	94 High Holborn	1840
James Beebe	67 Red Lion St, Clerkenwell	1840 to 1847
J. Behrends	236 High Holborn	1835 to 1840
John Bennett	156 Fenchurch St.	1829 to 1830
John Blake	16 Long Acre	1804
John Booth	8 Albemarle St, Clerkenwell	1819
Joseph Boyd	312 Oxford Street	1826 to 1834
Joseph Brasbridge	100 Fleet St.	1801 to 1822
Joseph Brookes	24 Charing Cross	1809 to 1811
John Brown	76 St. Paul's Churchyard	1819
Joseph Browning	69 Leadenhall St.	1810 to 1817

James Bruce	5 Cranbourn St, Leicester Square	1808 to 1839
Jas. Bult, Son & Co.	85 Cheapside	1840
J. Bullard	37 High Holborn	1821 to 1827
John Burch	92 High Holborn	1840
John Butt	6 New Bond St.	1807 to 1829
J. B. Cole	54 Barbican	1806 to 1817
John Carter	8 New St, Covent Garden	1822
James Catchpole	120 Regent St.	1836 to 1839
Joseph Chapman	50 St. John St, Clerkenwell	1826 to 1828
John Clarke	12 Clerkenwell Green	1809 to 1811
James Cockerell	56 Newington Causeway	1830 to 1831
John Coles	48 Strand	1802 to 1803
John Coles	198 Strand	1807
James Collins	66 Long Acre	1816 to 1826
James Collins & Son	66 Long Acre	1829 to 1835
James Collins	115 Regent St.	1835 to 1850
Joseph Cording	21 Holborn Hill	1808 to 1809
John Cording	232 Strand	1840
James Cordy	79 Snow Hill	1816 to 1818
Jane Cotton	90 Shoreditch	1816 to 1818
John Cowie	7 Noble St, Foster Lane	1815
John Cowie	5 Silver St, Wood St.	1818 to 1819
J. Cradock	3 Carey St, Lincoln's Inn.	1827 to 1833
J. Crouch	43 Fore St.	1807 to 1813
John Cuff	151 New Bond St.	1819 to 1823
John Cuff	106 Regent St.	1823 to 1828
James Cuff	70 St. Paul's Churchyard	1822 to 1823
John Cuisset	40 Blackfriars Road	1839 to 1840
J. C. Edington	23 Leicester Square	1838 to 1850
J. C. Grey	120 High Holborn	1819 to 1833
J. C. & G. Mullins	12 Staverton Row	1842
J. & C. Simonds	3 Southampton Row	1840
Joseph Daniel	214 Oxford St.	1815 to 1822
John Denziloe	146 Aldersgate St.	1802 to 1803
John Denziloe	29 Bread St. Hill	1807
John Dobree	3 Charing Cross	1807 to 1832
John Dobree	39 Strand	1833 to 1834
Joseph Dodds	12 Aldersgate St.	1801 to 1811
John Douglass	52 Red Lion St, Clerkenwell	1819

J. Dyer	9 Bishopsgate Without	1803 to 1811
J. & D. & C. Houle	24 Red Lion St, Clerkenwell	1844 to 1845
John Edmonds	14 Strand	1839 to 1840
James Edwards	36 Jewin St.	1841 to 1850
James Elley	52 Rathbone Place, Oxford St.	1819
J. Ely	8 Soho Square	1820 to 1839
J. Elliott	4 Denton St, Highgate Road	1819
John Evans	111 Bunhill Row	1842
J. E. Terry & Co.	11 Foster Lane	1818
J. E. Terry & Co.	31 Hatton Garden	1820 to 1849
John E. Wilson	53 Houndsditch	1813
J. Fairbrother	21 Aldgate Within	1815
John Farmer	127 Oxford St.	1801 to 1830
Joseph Farmer	32 Tavistock St, Covent Garden	1804 to 1809
John Folligno	7 Mount St, Whitechapel Road	1819
Joseph Folkard	32 Great Surrey St.	1809 to 1815
Joseph Folkard	142 Great Surrey St.	1819 to 1820
James Fontaine	17 Middle Row, Holborn	1811 to 1815
James Franklin	14 New St.	1829 to 1836
James Franklin	5 Tottenham Court Road	1837
John W. Figg	5 Wellington St, St. Lukes	1841 to 1848
John W. Figg	6 Denmark St, Soho	1849 to 1862
J. Galloway	8 May's Buildings, Covent Garden	1840
John Garnon	109 Newgate St.	1822 to 1823
James Gattey	64 Tooley St, Borough	1819
James Godwin	304 Holborn	1803 to 1840
J. Gramshaw	259 Oxford St.	1830 to 1831
John Grant	70 London Wall	1831 to 1834
John Gray	5 Billiter Square	1838 to 1850
John Guest	64 Fleet Market	1819
J. G. Clark	15 King William St.	1840
John Hargrave	76 Houndsditch	1834
James Harris	2 Rathbone Place	1806 to 1807
J. Harris, Jr.	119 Minories	1819 to 1824
John Harris	27 Nelson St, City Road	1842 to 1846
John Harris	29 Kirby St, Hatton Garden	1847 to 1850
Judah Hart & Co.	31 Bevis Marks	1835 to 1840
John Harvey	1 White Hart Court, Lombard St.	1819
John Hatton	38 Alfred Place, Bedford Square	1838 to 1840

J. Hawkes	13 Blackman St, Borough	1831 to 1834
J. Hawkes	150 Fleet St.	1836 to 1837
J. Hawkins	17 Red Cross Square	1826 to 1830
John Hayne	16 Red Lion St, Clerkenwell	1822 to 1837
John James Hill	49 Lombard St.	1801 to 1803
John Hobbs	1 Bridge Row, Lambeth	1822 to 1825
James Hobbs	Coades Row, Lambeth	1826 to 1833
James Hobbs	142 Great Surrey St.	1830 to 1834
Jeremiah Hodgkins	23 King St, Covent Garden	1811 to 1814
John Houle	24 Red Lion St, Clerkenwell	1815 to 1843
James Hull	30 Broad St, Bloomsbury	1841 to 1842
John R. Harris	29 Kirby St, Hatton Garden	1843 to 1850
Joseph Jacobs	1 High Holborn	1840
Joseph Jacobs	44 Chichester Place	1844 to 1850
John Jones	338 Strand	1817 to 1840
John Jupp	168 Boro' High St.	1838 to 1840
J. & J. Aldous	67 Berwick St, Soho	1820 to 1837
Joseph & John Angell	54 Compton St, Clerkenwell	1838 to 1839
John J. Austin	109 Oxford St.	1804 to 1814
John J. Kembler	22 Park Side, Knightsbridge	1819 to 1837
John & James McRae	17 Ave Maria Lane	1844 to 1850
Jos. & John Wright	4 Spicer Row, Goswell St.	1814 to 1815
John James Keith	59 Britannia Terrace	1846 to 1850
John Lacy	1 Commercial Road, Whitechapel	1825 to 1828
John Law	Commercial Road, Whitechapel	1825 to 1835
J. Levy	20 Carter St, Houndsditch	1819
Joseph Lewis	21 Aldgate High St.	1810 to 1813
John Lias	8 Finsbury St.	1811 to 1840
John Lias & Son	8 Finsbury St.	1841 to 1843
John Lias & Son	7 Salisbury Court	1844 to 1850
James Lloyd	427 Oxford St.	1813 to 1817
Joseph Lomax	9 Holborn Bars	1840
J. L. Simonds	129 Holborn Hill	1806 to 1820
J. L. Simonds	20 Holborn Hill	1822 to 1823
J. L. Simonds	19 Holborn Hill	1824 to 1839
John Martin	9 Carey Lane	1802 to 1804
Joseph Martin	59 Borough	1806 to 1814
Joseph Marston	38 Seward St, Goswell St.	1819
Joseph Miller	7 Broad Court, Drury Lane	1848 to 1849

John Murray	63 St. Mary Axe.	1833 to 1834
J. Murray	99 Upper East Smithfield	1816 to 1829
J. Murray & J. Hall	22 Upper East Smithfield	1830 to 1832
J. Murray	18 Upper East Smithfield	1833 to 1837
J. & M. Johnson	Camberwell Green	1840
John M. Wintle	9 Church St, Trinity Square	1841 to 1842
John M. Wintle	54 Drury Lane	1848 to 1850
John Nichols	38 Castle St, Leicester Square	1839 to 1848
James Overan	5 Compton St, Clerkenwell	1840 to 1845
John Parker	2 Rathbone Place	1801 to 1804
Josiah Parker	68 Mortimer St, Cavendish Square	1806 to 1816
John Paul	386 Strand	1814 to 1815
James Peachey	38 Goswell St.	1827 to 1840
J. Peppin	22 Greville St, Hatton Garden	1818
John Perkins	7 North Place, Gray's Inn Lane	1844 to 1846
J. Perry	40 Oxford St.	1840
John Pierson	93 High St, Whitechapel	1840
John Pratt	48 Newington Causeway	1819
Joseph Preedy	6 Great Newport St, Soho	1806 to 1808
J. Prior	11 Newington Causeway	1812 to 1817
J. P. Acklam	423 Strand	1822 to 1823
J. Ramsay	17 Liquorpond St.	1824 to 1828
J. Read	71 London Wall	1812
John Reeve	60 St. Paul's Church Yard	1814 to 1815
Joseph Roberts	217 Tooley St, Borough	1819
James Roberts	95 Regent St.	1833 to 1838
J. Robins	37 St. John Square, Clerkenwell	1824 to 1830
John Robinson	52 Bishopsgate St.	1820 to 1821
John Robinson & Son	153 Leadenhall St.	1820 to 1837
James Robinson	21 Bow St, Covent Carden	1822 to 1823
John Rose	1 Valentine Row, Blackfriars Road	1819
John Rose	96 Fleet Market	1826 to 1835
James Ruel	10 Little Wild St.	1819
Jacob Russell	10 Shoreditch	1823 to 1837
J. Rutland	49 Mortimer St, Cavendish Square	1837 to 1840
John Salkeld	423 Strand	1801 to 1810
John Sanders	3 Holborn Hill	1808 to 1813
John Sarl	210 High St, Borough	1833 to 1840
John Sarl	197 Boro' High St.	1841 to 1842

John Sarl & Sons	18 Cornhill	1844 to 1850
Joseph Savory	10 Poultry	1801 to 1808
Joseph Savory	48 Cheapside	1810 to 1817
James Sayer	68 Drury Lane	1849
John Shackelton	13 Old St, St. Lukes	1801
John Short	15 Lime St, City	1845 to 1858
John Simonds	3 Southampton Row, Russell Sq.	1834 to 1850
John Simpson	6 Middle Row, Holborn	1806 to 1823
John Smee	1 Minories	1841 to 1848
John Smith	251 Borough	1807 to 1832
John Smith	38 Strand	1832 to 1840
John Smith	18 Pickett St, Strand	1826 to 1828
Joseph Smith	2 Little Bartholomew Close	1810 to 1816
John Steward	116 Bunhill Row	1802 to 1804
Joshua Storrs	106 Cheapside	1842 to 1845
J. Stroud	4 Burleigh St, Strand	1819 to 1823
J. Tapley & Son	4 Horseshoe Court, Ludgate Hill	1843 to 1845
J. Tapley & Son	40 Roupell St, Cornwall Road	1848 to 1850
John Tatum	53 Dorset St, Salisbury Square	1814 to 1823
John Taylor	St. Martins Churchyard	1811 to 1828
Joseph Taylor	2 Bouverie St, Fleet St.	1808 to 1824
Joseph Taylor	65 King St, Soho	1839 to 1846
John Tearce	86 Crown St, Tudor St.	1841 to 1847
John Tease	27 Penton Place	1848 to 1849
John Thomas	153 New Bond St.	1819
J. Thompson	Grosvenor Row, Pimlico	1834 to 1835
James Tidbury	95 Swallow St.	1801 to 1817
J. Troup	233 Tooley St.	1816 to 1818
James Turner	3 Old St.	1809
J. T. Bartram	Princes St, Leicester Square	1801 to 1837
J. T. Bennett	156 Fenchurch St.	1837 to 1839
J. T. Grey	68 Leadenhall St.	1840
J. T. Neale	40 Duke St, Manchester Square	1836 to 1848
J. & T. Perry	131 Oxford St.	1831 to 1834
John Wakefield	4 Pump Row, Old Street Road	1811
John Wakefield	2 King St, Goswell St.	1819
J. Walker	47 Bishopsgate St. Without	1825
J. Wassell	9 Pickett St, Fleet St.	1813 to 1841
John Wells	6 Hammerswell	1819

John Westlake	33 Borough	1824 to 1830
John Westlake	41 Castle St, Borough	1831 to 1833
John White	18 Aylesbury St.	1814 to 1815
John J. Whiting	107 Bunhill Row	1848 to 1850
Joseph Willmore	136 Salisbury Square, Fleet St.	1814 to 1815
Joseph Willmore	11 Thavies Inn, Holborn	1833 to 1838
John Wilson	55 Houndsditch	1815
James Wintle	30 North St, City Road	1820 to 1828
Jacob Wintle	21 Roupell St, Lambeth	1848 to 1850
Joseph Wood	6 Great Russell St, Bloomsbury	1840
Jabez Woodhill	63 St. Paul's Churchyard	1829 to 1838
John Wort	93 Bishopsgate Without	1808 to 1811
John W. Denning	8 Red Lion St, Borough	1842 to 1843
J. W. Figg	Wellington St, Goswell St.	1840
John W. Pryor	67 Newington Causeway	1832 to 1840
Kensington Lewis	22 St. James St.	1825 to 1839
Lewis Abrahams	438 Strand	1844 to 1869
L. Franklin	11 Camomile St, Bishopsgate	1819 to 1830
Leonard Hill & Son	75 High Holborn	1839 to 1840
Lawrence Notley	125 High St, Borough	1821 to 1837
Mary Chawner	16 Hosier Lane, Smithfield	1838 to 1844
M. Crosswell	31 Monkwell St.	1808 to 1837
Mark Davis	49 London Road, Southwark	1839 to 1840
Moses Emanuel	23 Hanway St, Oxford St.	1811 to 1815
Mary & Eliza Sumner	1 Clerkenwell Close	1812 to 1814
M. Forristall & J. Bird	1 Warwick Row, Blackfriars Road	1831 to 1832
Margaret Gordon	336 Strand	1812 to 1814
Mary Harding	1 Holles St, Cavendish Square	1837 to 1838
M. Hopgood	202 Bishopsgate Without	1836 to 1850
Mahala Jago	6 Tabernacle Row, City Road	1840 to 1845
Michael Jones	18 Bury St, St. Mary Axe	1846
Moses Levy	34 Minories	1804
Montague Levyson	17 Broad St. Building	1830 to 1833
Montague Levyson	5 New Broad St.	1834 to 1839
Matthew Linwood	Anderton's Coffee House, Fleet St.	1816 to 1817
M. Moses	18 Bury St, St. Mary Axe	1840 to 1849
M. Mariott	27 Fenchurch St.	1823 to 1829
Matthew Oliver	134 High St, Whitechapel	1835 to 1840
M. Phillips	121 Leadenhall St.	1835 to 1837

Matthew Pryor	20 Gracechurch St.	1819
M. Spink & Son	2 Gracechurch St.	1801 to 1850
Mary Sumner	1 Clerkenwell Close	1808 to 1811
Matthew Weed	13 Aldgate High St.	1842
Mary Willis	81 Bishopgate St Within	1810 to 1835
N. Carter	24 Fleet St.	1801 to 1824
Nicholas Edwards	98 Leadenhall St.	1806 to 1807
Newson Garrett	1 Commercial Road, Whitechapel	1838
N. Hart	5 King St, Finsbury	1816 to 1817
Nathaniel Jeffreys	34 Pall Mall	1801 to 1804
Nathaniel Pryor	20 Gracechurch St.	1810 to 1833
N. W. Morrison	143 Blackfriars Road	1831 to 1834
Obadiah Cooper	1 Well St, Wellclose Square	1815
Phineas Barratt	14 Strand	1801 to 1803
P. Lawton	21 Green St, Leicester Square	1819
P. Lindeman	134 Whitechapel	1813
Peter M. Gottheimer	99 Bridge Road, Lambeth	1844 to 1850
Peter Patmore & Co.	33 Ludgate Hill	1803 to 1821
P. R. Higham	42 Norton Folgate	1823
Robert Barker	135 High Holborn	1822 to 1823
Robert Beauchamp	147 Holborn	1812 to 1831
R. Booth	Church Hill, Woolwich	1816 to 1817
Richard Britton	46 Great Sutton St, Clerkenwell	1848
Richard Brook	1 Poultry	1815 to 1823
R. Brook & Co.	1 Poultry	1840
Robert Chandler	8 Leicester Square	1801 to 1833
Richard Clarke & Son	62 Cheapside	1804 to 1823
Richard Cooke	29 Bell Yard, Temple Bar	1801 to 1803
Richard Cooke	3 Carey St, Lincoln's Inn	1806 to 1815
Robert Death	27 Wellington St, Goswell St.	1842 to 1850
Robert Downes	28 Cowper St, City Road	1840 to 1849
Robert England	Near Town Hall, Southwalk	1834 to 1839
R. England	261 Borough High St.	1838 to 1839
Robert Essex	223 Strand	1824 to 1834
Richard Ewins	18 Ray St, Clerkenwell	1848
Robert Forrester	75 Aldersgate St.	1820 to 1822
Robert Gaze	71 Shoe Lane	1809 to 1819
R. G. Hennell	5 Snow Hill	1838 to 1839
R. G. King	9 Great Sutton St. Goswell St.	1825 to 1826

Rowland Hastings	3 Angel Court, Skinner St.	1816
Robert Hennell	35 Noble St, Falcon Square	1811 to 1817
R. Hennell & Sons	3 Lancaster Court, Strand	1818
R. Hennell & Son	14 Northumberland St, Strand	1829 to 1835
R. Hennell	14 Northumberland St.	1836 to 1850
Richard Hoby	34 High Holborn	1814 to 1822
Robert Hufflin	6 Oddy's Row, Islington Green	1839
R. H. Starcke	51 London Wall	1811 to 1815
R. J. Baylis	41 Aldersgate St.	1826 to 1838
Robert Lewis	22 Oxford St.	1827 to 1840
R. Marchant	20 Mortimer St, Cavendish Square	1822 to 1823
Robert Marchant	351 Oxford St.	1840
R. Marks	123 Oxford St.	1839
Robert Metham	57 Bartholomew Close	1809 to 1816
R. Needham	56 Piccadilly	1801 to 1816
Robert Needham	Near Turnpike Bridge Road, Lambeth	1814 to 1815
R. Peppin	22 Greville St, Hatton Garden	1824 to 1832
Robert Roberts	16 Norton Folgate	1841 to 1842
Robert Rutland	13 Lisle St, Leicester Square	1810 to 1828
Richard Sibley	30 Red Lion St, Clerkenwell	1814 to 1839
Richard Sibley	10 Dufour's Place, Golden Square	1841 to 1850
Richard Sullivan	4 Deptford Bridge	1841 to 1844
Robert Tallack	17 Upper Ashby St, Goswell Road	1845
Richard Thomas & Son	3 Strand	1820 to 1830
R. T. Perkins	King's Road, Sloane Square	1835 to 1837
R. Urquhart	74 Little Britain	1802 to 1804
Robert Wallis	6 President St, East	1850
R. Westwood	19 Princes St, Leicester Square	1822 to 1823
R. W. & T. Hedges	135 Drury Lane, Holborn	1819
Stephen Adams	3 St. Ann's Lane, Aldersgate	1801 to 1824
S. A. Roberts & Co.	5 Bridgewater Square	1839 to 1852
S. Barrow	47 High St, Bloomsbury	1821
Sophia Bull	124 Leadenhall St.	1824 to 1832
Samuel Cave	18 High St, Marylebone	1838 to 1840
Samuel Clark	62 Wynyatt St, Clerkenwell	1840
Samuel Clarke	16 Thavie's Inn, Holborn	1839 to 1842
Mrs. Sarah Clark	16 Thavie's Inn, Holborn	1843
Samuel Cohen	226 High St, Shadwell	1825
S. Crespel	White Hart Court, Leicester Sq.	1849 to 1850

Samuel Davis	17 Bartholomew Close	1811
Samuel Durant	197 Tottenham Court Road	1809 to 1811
Simon Emanuel	10 Marylebone Lane, Oxford St.	1819 to 1840
Samuel S. Edkins	16 Salisbury Square, Fleet St.	1838 to 1841
S. Edkins & Son	16 Salisbury Square, Fleet St.	1850
Samuel Foster	27 Hamilton Row, King's Cross	1840
Samuel Harding	131 Oxford St.	1813 to 1828
Samuel Hawgood	28 Surrey Place, Old Kent Road	1842 to 1845
Samuel Hennell	11 Foster Lane, Cheapside	1817 to 1818
Samuel Jacobs	5 Park Side, Knightsbridge	1846 to 1850
Samuel Jackson	243½ Strand	1839
Samuel Jackson	8 Milford Lane, Strand	1841
Samuel Jones	78 Cheapside	1840
Susannah Jupp	30 Broad St, Bloomsbury	1834 to 1839
S. M. Charouneau	11 Marylebone St, Golden Square	1815 to 1819
Samuel Nelme	9 & 10 Bishopsgate Without	1816 to 1819
Stephen Noad	23 Charles St, Hatton Garden	1839 to 1849
Samuel Norman	50 Prince's St, Leicester Square	1824 to 1840
S. & Nicholas Latter	80 Ratcliff Highway	1819
S. Peppin	22 Greville St, Hatton Garden	1823
Susan Peppin	20 Kirby St, Hatton Garden	1840
S. Phillips & Co.	10 Shoreditch	1811
S. Purver	2 Clerkenwell Close	1819
Samuel Roberts	251 High Holborn	1819
S. Salmon	2 New St, Covent Garden	1812
Samuel Skelton	162 Bishopsgate Without	1839
Samuel Skelton	44 Albany St, Regents Park	1840
Samuel Solomon	2 New St, Covent Garden	1806 to 1813
Samuel Wheatley	3 Old St, St. Luke's	1814 to 1815
S. Whitaker	12 Long Lane, Smithfield	1828 to 1838
S. Whitaker	15 Denmark Court, Strand	1814 to 1815
S. Whitford	4 Porter St, Soho	1840 to 1848
S. Whitford & Son	4 Porter St, Soho	1849 to 1850
Thomas Austin	4 Goswell St.	1819 to 1827
Thomas Austin	4 Ratcliff Terrace, Goswell Road	1828 to 1837
T. Askey	121 Leadenhall St.	1832 to 1834
T. A. Parsons	Houndsditch	1819
Thomas Balliston	24 Banner St, Old St.	1819
Thomas Burlton	16 Beckford Row, Walworth	1841 to 1850

Thomas Burwash	91 Bishopsgate St Without	1825 to 1827
Thomas B. Gamson	4 Beauvoir Place	1845 to 1851
T. B. Sowerby	78 Chiswell St.	1831 to 1837
T. Carr	18 Bridge St, Westminster	1802 to 1812
Thomas Carter	2 Walbrook Place, City Road	1819
Thomas Clark	Exeter Change, Strand	1819
T. Cook	20 Kirby St, Hatton Garden	1841 to 1846
Thomas Cording	21 Holborn	1804 to 1806
Thomas Cording	37 Aldgate High St.	1828 to 1831
Thomas Cotterell	99 Shoe Lane, Fleet St.	1819
Thomas Cotterell	163 Oxford St.	1826 to 1838
Thomas C. Savory	54 Cornhill	1829 to 1850
Thomas Davis	5 Middle Row, Holborn	1840
Thomas Dean	80 Minories	1801
T. Dennett	2 New St, Covent Garden	1801 to 1806
T. Dexter	125 Whitechapel Road	1833 to 1836
Thomas Diller	1 Richmond Buildings, Soho	1839 to 1850
Thomas Dobson	35 Chiswell St.	1804 to 1807
Thomas Dockwray	15 Princes St, Soho	1810 to 1814
T. S. Seagars	54 Rahere St, Goswell Road	1849 to 1850
Thomas Freeman	15 Castle St, Holborn	1842 to 1845
Thomas Fisher	98 Newgate St.	1821
Thomas Fisher	75 Holborn Bridge	1816 to 1817
Thomas Gardner	33 Maiden Lane, Covent Garden	1815
Thomas Goode	102 Goswell St.	1828 to 1839
T. Gosler	31 Fore St, Moorgate	1807 to 1822
T. Guest & Son	67 Red Lion St, Holborn	1806 to 1809
Thomas Hamlet	1 Princes St.	1801 to 1840
Thomas Hastings	131 St. John St Road	1841 to 1843
T. H. Headland	15 Great Sutton St, Clerkenwell	1840 to 1850
Thomas Hoby	34 High Holborn	1801 to 1813
Thomas Holland	167 Fleet St.	1811 to 1815
T. B. Hopgood	202 Bishopsgate St Without	1824 to 1832
Thomas Hunt	151 Tottenham Court Road	1839 to 1840
T. Imnes	9 Princes St, Bedford Row	1827 to 1832
Thomas James	98 Newgate St.	1817
Thomas Jenkinson	20 High St, St. Giles	1807
Thomas Johnson	184 Bishopsgate Without	1836 to 1838
T. J. Bartram	22 Princes St, Leicester Square	1802 to 1812

T. & J. Bartram	26 Princes St, Leicester Square	1832 to 1833
T. J. Bennett	156 Fenchurch St.	1831 to 1836
Thos. & John Stevens	82 Wardour St, Soho	1824 to 1833
Thomas Layton	83 Wardour St, Soho	1806 to 1822
Thomas L. Vinton	5 Park Side, Knightsbridge	1837 to 1845
T. L. & J. W. Thomas	153 New Bond St.	1840
T. Martin	245 Tooley St.	1816 to 1817
Thomas Miller	1 Coad's Row, Westminster	1811 to 1819
T. M. Skrymsher	120 Oxford St.	1838 to 1839
Thomas Pace	128 Whitechapel	1806 to 1822
Thomas Page	Sherrard St, Golden Square	1807 to 1815
Thomas Parker	63 Mortimer St.	1807 to 1810
Thomas Payne	95 Wardour St, Soho	1810
T. Peirson	90 Shoreditch	1812 to 1813
T. Price Jones	8 Bridges Row, Lambeth	1832
Thomas Perry	131 Oxford St.	1840
T. Pilkington	27 Coppice Row, Clerkenwell	1820 to 1828
T. Pilkington	39 Percival St, Northampton Sq.	1829 to 1837
Thomas Potter	26 Newcastle St, Strand	1840
Thomas Remett	16 Frith St, Soho	1815
Timothy Renou	45 St. Johns St.	1801 to 1804
Thomas Richard & Son	3 Strand	1821
Thomas Roberts	53 Cheapside	1810 to 1813
T. Robins	35 St. Johns Square, Clerkenwell	1807 to 1820
Thomas Ross	19 Green St, Leicester Square	1823
T. R. Furness	182 Strand	1830 to 1833
Thomas Savage	36 Paradise St, Lambeth	1839
Thomas Shepherd	38 Conduit St, Regent St.	1845 to 1847
Thomas Sherborn	1 St. James St.	1814 to 1815
T. Skrymsher	86 Charlotte St, Fitzroy Square	1836 to 1840
Thomas Sowerby	35 Chiswell St.	1816 to 1830
Thomas Stephens	82 Wardour St, Soho	1835 to 1838
Thomas Streetin	34 Great Sutton St, Clerkenwell	1840 to 1843
T. Tate	1 Cambridge St, Golden Square	1838
Thomas Thomas	314 High St Borough	1819 to 1826
Thomas Thomas	7 Blackman St, Borough	1828 to 1836
Thomas Thresher	304 Oxford St.	1840
Thomas Vincent	145 High Holborn	1811 to 1822
Thomas Wallis	54 Red Lion St, Clerkenwell	1806 to 1815

Thomas Wheeler	287 High Holborn	1819
Thomas Wiltshire	46 Lombard St.	1801 to 1817
Thomas Wiltshire & Sons	36 Cornhill	1839 to 1840
Thomas W. Barker	6 Kirby St, Hatton Garden	1815 to 1819
T. W. Mathews	105 Minories	1804
T. & W. Vespers	4 Grosvenor Pl, Commercial Road	1840
William Abdy	5 Oat Lane, Falcon Square	1819
William Allen	35 Noble St, Falcon Square	1808 to 1810
William Allen	29 Rahere St, Goswell Road	1844 to 1847
William Baker	11 Upper George St, Portman Sq.	1819 to 1823
William Bannister	6 Algate Within	1807 to 1811
William Barrett	18 Redcross Square	1824 to 1830
William Bartram	26 Prince's St, Leicester Square	1838
William Bateman, Jr.	108 Bunhill Row	1840
William Bell	6 Clements Lane, Lombard St.	1814 to 1817
W. Bellchambers	270 High St Borough	1828
William Bennett	49 Little Bartholomew Close	1806 to 1823
William Bennett	38 Castle St, Finsbury	1839
William Best	16 Wimpole St.	1840
William Bishop	170 New Bond St.	1840 to 1850
William Boustred	161 Oxford St.	1801 to 1809
W. Bradford	93 Bishopsgate Without	1802 to 1809
William Brown	53 Bartholomew Close	1838 to 1844
William Burwash	14 Bartholomew Close, Smithfield	1819 to 1823
William Butland	38 Whitechapel Road	1837 to 1839
Wm. Butland & Walker	38 Whitechapel Road	1842
W. B. Tomlinson	11 Upper George St, Portman Sq.	1834 to 1837
William Chaulk	106 Strand	1827 to 1828
William Chawner	16 Hosier Lane, Smithfield	1819 to 1837
William Chinnery	23 Wellington St, Goswell St.	1840 to 1843
William Crambrook	379 Strand	1838 to 1839
William Christmas	52 King Square, Goswell Road	1848 to 1858
W. Clarke	8 Sun St, Bishopsgate	1801 to 1807
William Cochran	266 Regent St.	1839
William Cooper	39 Kirby St, Hatton Garden	1839 to 1850
W. Cording	118 Minories	1802 to 1804
W. Cording	161 Ratcliff Highway	1819
William Cording	39 Aldgate High St.	1822 to 1823
William Cordy	79 Snow Hill	1801 to 1814

W. Cumming	74 Mortimer St, Cavendish Square	1848 to 1850
William Davis	124 Newgate St.	1806 to 1828
William Day	9 Horseferry Road	1840
William Dobree	68 Oxford St.	1820 to 1838
W. Easterbrooke	9 Brownlow St, Drury Lane	1836 to 1841
William Eaton	30 Addle St, Wood St.	1819
William Eaton	16 Jewin Crescent	1827 to 1846
William Edwards	5 Percival St, Goswell St.	1819
William Edwards	19 Sekforde St, Clerkenwell	1846 to 1850
W. Eley	3 Lovel's Court, Paternoster Row	1826 to 1830
William Elliott	25 Compton St, Clerkenwell	1810 to 1844
William Else	35 Burlington Arcade, Piccadilly	1840
W. Esterbrooke	20 Hanover St, Long Acre	1829 to 1837
W. E. Weatherley	186 Fleet St.	1824 to 1832
W. E. Weatherley	162 Fleet St.	1833 to 1836
William Fawdington	110 Leadenhall St.	1822 to 1823
William Fenner	7 Skinner St, Somers Town	1843 to 1844
William Fitchew	400 Oxford St.	1839 to 1859
William Flemming	105 Whitechapel	1812 to 1821
William Fleming	79 Fleet St.	1822 to 1823
W. Folkard	142 Gt. Surrey St, Blackfriars Road	1822 to 1828
William Forrest	34 Strand	1836 to 1839
William Foster	134 St. Martins Lane	1817
William Fountain	47 Red Lion St, Clerkenwell	1807 to 1812
William Fountain	King St, Goswell St.	1815 to 1819
William Frisbee	Bridewell Hospital, New Bridge St.	1811 to 1815
William Gording	37 High St, Aldgate	1819
William Gordon	92 St. Martin's Lane	1807 to 1810
William Grissell	7 King St, Clerkenwell	1847 to 1848
W. G. Cockerell, Jr.	46 Blackman St, Borough	1828 to 1832
William George Ring	114 Fleet St.	1819
William Hall	93 High St, Marylebone	1819
W. Harris	145 Fleet St.	1801 to 1807
W. Hatton	15 Store St, Bedford Sq.	1837
William Heath	62 Mortimer St, Cavendish Sq.	1840
W. Hewitt	9 Great Sutton St, Clerkenwell	1835 to 1847
William Holden	81 Quadrant	1835 to 1836
William Holmes	10 Clerkenwell Green	1801 to 1807
William Hunter	13 Myrtle St, Hoxton	1843 to 1850

W. Hunter	156 Fenchurch St.	1801 to 1803
W. H. Fleming	78 Fleet Market	1810 to 1830
W. H. Jones	35 Cranmer Place, Waterloo Road	1843 to 1850
W. H. Osborn	115 Great Russell St, Bloomsbury	1840
William and Henry Papprell }	53 Bartholomew Close	1845
W. H. Sharpe	16 Redcross Square, Cripplegate	1821 to 1828
William Ingram	3 Little Russell St, Russell Square	1819
William & Jas. Birkett	16 Prince's St, Soho	1807
W. J. Blake	16 Long Acre	1831 to 1834
William J. Fryer	50 Cheapside	1841 to 1843
W. & J. Marriott	27 Fenchurch St.	1830 to 1840
William & Jno. Oliver	19 Holborn Hill	1841
William J. Prior	67 Newington Causeway	1825 to 1831
W. & J. Yates	103 Oxford St.	1836 to 1837
W. King	34 High Holborn	1824 to 1838
William King	9 Great Sutton St, Goswell St.	1827 to 1834
William Kingdon	3 St. Johns Square	1813
William Kirkham	8 Bridge House Place, Borough	1829 to 1831
William Knight	15 Bartholomew Close	1819 to 1830
William Knight	7 Westmoreland Bldg, Aldersgate St.	1839 to 1852
William K. Reid	5 Bream's Bldg, Chancery Lane	1830 to 1850
W. Makepeace and Rob. Henry }	5 Searle St, Lincoln's Inn Fields	1834 to 1837
William Marriott	27 Fenchurch St.	1841 to 1846
William Marshall	3 Wellington Terrace, Clapham Rise	1850
Wm. Matthews & Smith	128 Minories	1819
William Mitchell	63 St. Mary Axe	1819
W. Moon	4 Holborn Hill	1819
Walter Morrisse	52 Aldersgate St.	1835 to 1842
Walter Morrisse	5 Jewin Crescent	1843 to 1850
William Mote	2 Little Warner St, Clerkenwell	1841
William Mott	121 Bishopsgate Within	1822 to 1840
W. Mott	7 Pickett St, Temple Bar	1827 to 1835
W. Mott	252 Strand	1836 to 1839
W. & M. Fillmer	Kent Road	1819
W. M. Smelle	90 Ratcliff Highway	1819
William Neal	41 Clerkenwell Close	1839 to 1850
William Neate	3 Sweeting's Alley, Cornhill	1814 to 1832

William Newby	43 Drury Lane	1819
William Page	17 Liquorpond St.	1813 to 1818
William Parker	74 Little Britain	1808 to 1819
William Parr	20 Strand	1807 to 1813
William Peirce	188 High St, Shoreditch	1840
William Phillips	3 St. Johns Square	1848 to 1850
William Pincher	1 Up. Ashby St, Northampton Sq.	1842 to 1843
William Plumley	43 Ludgate Hill	1804 to 1828
William Potter	17 Craven St, Strand	1840 to 1850
William Pulleyn	110 Leadenhall St.	1818 to 1819
William Purse	336 Strand	1801 to 1806
William Ralfs	69 Great Queen St.	1843
William Rickards	54 Drury Lane	1842
William Rt. Smily	9 Camomile St, Bishopsgate	1844 to 1850
William Sanford	15 Conduit St, New Bond St.	1819
William Schofield	2 Clerkenwell Close	1825 to 1831
William Skeggs	355 Rotherhithe St.	1840
Waller Smithson	233 Tooley St, Borough	1830 to 1831
William Sowerly	81 Cable St, Wellclose Sq.	1819
William Squire	12 Ludgate Hill	1801 to 1813
William Stephens	9 Fish St Hill	1806 to 1814
William Stevens	91 Bishopsgate Without	1849 to 1850
William Stevenson	27 Lombard St.	1801 to 1826
W. Sumner	1 Clerkenwell Close	1801 to 1810
W. S. Haynes	58 Farringdon St.	1840
W. & S. Mullins	12 Staverton Row, Newington	1819
Walter Tarrant	8 Vigo St, Regent St.	1850
W. Theobalds & Co.	7 Salisbury Court, Fleet St.	1841 to 1844
William Thomas	10 Strand	1836 to 1838
W. Thos. Barker	6 Kirby St, Hatton Garden	1822
W. & T. Rowlands	92 Quadrant, Regent St.	1839 to 1840
William & Thos. Tyas	36 Barbican	1825
W. T. Wilcox	139 Aldersgate St.	1832 to 1834
William Usherwood	19 Strand	1830 to 1833
William Wakefield	149 Whitechapel Road	1807 to 1813
William Wakefield	153 Whitechapel Road	1816 to 1828
W. Wattson	42 Watling St.	1801 to 1809
William Wheatcroft	32 Poultry	1848 to 1849
William Williams	223 Oxford St.	1845 to 1847

W. Windsor	105 Whitechapel	1809 to 1810
William Wright	9 Great Sutton St, Clerkenwell	1848
W. Young	88 Newgate St.	1830 to 1832
William Yates	103 Oxford St.	1833 to 1835
William Young Fox	55 Goswell Road	1845

Names of Firms which have no distinguishing Initials.

Albra & Co.	9 Chiswell St.	1808
Arrowsmith & Co.	70 St. Pauls Churchyard	1820
Alston & Lewis	30 Bishopsgate Within	1816 to 1827
Anderson & Post	20 Cursitor St, Chancery Lane	1822 to 1823
Atkins & Somersall	11 Bridgewater Square	1839
Angell & Son	25 Panton St, Haymarket	1841 to 1842
Angell, Son & Angell	55 Compton St, Clerkenwell	1840
Ash & Sons	64 St. James St.	1814 to 1823
Ashman & Son	462 Strand	1820 to 1830
Aldred & Tooke	18 St. Johns Square, Clerkenwell	1822 to 1823
Aldred & Tooke	30 Hatton Garden	1824 to 1833
Barker & Co.	142 Leadenhall St.	1840
Bates & Doggett	174 Oxford St.	1801 to 1808
Barber & Jupp	168 Borough	1819 to 1837
Barber & Lancaster	42 Old Compton St, Soho	1807
Bantling & Muncaster	14 Skinner St, Snow Hill	1819
Brent & Peppin	2 Greville St, Hatton Garden	1816 to 1823
Barnard & Sons	34 Paternoster Row	1830 to 1837
Barnard & Sons	Angel St, St. Martins le Grand	1841 to 1850
Blake & Son	16 Long Acre	1819
Brassbridge & Son	110 Fleet St.	1819
Brown & Somersall	53 Bartholomew Close	1840 to 1843
Burrows & Son	14 Red Lion St, Clerkenwell	1801 to 1819
Burwash & Sibley	14 Bartholomew Close	1806 to 1824
Chawner & Co.	16 Hosler Lane	1840 to 1850
Cotton & Head	73 Wood St.	1811
Chaffers & Mills	10 Greek St, Soho	1823
Camper & Rutland	38 Whitechapel Road	1828 to 1836
Craddock & Reid	3 Carey St, Lincoln's Inn	1815 to 1826

Clothier & Tarrant	8 Vigo St, Regent St.	1848 to 1849
Clark & Weatherley	186 Fleet St.	1819 to 1832
Dobson, Glover & Co.	144 Leadenhall St.	1827 to 1829
Dockwray & Norman	16 Princes St, Soho	1816 to 1821
Emes & Barnard	34 Paternoster Row	1819 to 1828
Emanuel Bros.	1 & 2 Bevis Marks	1840
Ellis & Collins	52 Strand	1802 to 1803
Eley & Fearn	1 Lovel's Court, Paternoster Row	1804 to 1811
Eley, Fearn & Eley	1 Lovel's Court, Paternoster Row	1815 to 1823
Ede & Hewat	12 King St, Goswell St.	1810
Elliott & Storey	25 Compton St, Clerkenwell	1811 to 1815
Forristall & Bird	100 Blackfriars Road	1833 to 1835
Fleming & Hornblow	5 Bishopsgate St Within	1820
Furness & Mosley	182 Strand	1829
Farmer & Son	32 Tavistock St, Covent Garden	1811
Gresham & Barber	Blackman St, Borough	1817 to 1820
Greenwood & Co.	12 Hanway St, Oxford St.	1822 to 1823
Griffin & Co.	142 Leadenhall St.	1819 to 1823
Guest & Cradock	67 Leather Lane	1809 to 1812
Gordon & Foster	134 St. Martins Lane	1811 to 1816
Grainger & Fisher	75 Holborn Bridge	1822 to 1823
Griffin & Hyams	22 Cornhill	1835 to 1840
Grayhurst & Harvey	65 Strand	1807 to 1816
Gass & Sons	166 Regent St.	1836 to 1839
Glover, Shelley & Carter	144 Leadenhall St.	1835 to 1841
Green, Ward & Green	1 Ludgate St.	1819
Horn & Ash	64 St. James St.	1801 to 1814
Harris Bros.	2 New Court, Bow Lane	1846
Holdsworth & Boyce	27 Theobald's Road	1823
Hopkinson & Brassbridge }	100 Fleet St.	1823
Harris & Co.	82 Charlotte St, Bedford Square	1822 to 1823
Hart & Co.	31 Bevis Marks	1827 to 1834
Hayne & Co.	16 Red Lion St, Clerkenwell	1837 to 1850
Harvey, Denton & Co.	64 Strand	1840
Hart & Harvey	5 King St, Finsbury	1818 to 1825
Hunt & Roskell	156 New Bond St.	1846 to 1850
Hennell & Son	3 Lancaster Court, Strand	1823 to 1828
Jupp & Barber	169 Borough	1821 to 1827

Jones & Moxon	17 South St, Manchester Square	1822 to 1823
Kent, Avery & Vincent	63 New Bond St.	1822 to 1823
Kirkham & Harrison	143 Blackfriars Road	1830
Lowdell & Dempster	155 High St, Borough	1833 to 1835
Lawton & Motley	125 Borough	1819
Lewis, Solomon & Co.	2 New St, Covent Garden	1816 to 1824
Morritt & Lee	93 High Holborn	1822
Mann & Muddill	114 Leadenhall St.	1830 to 1837
Makepeace & Walford	5 Serle St, Lincoln's Inn Fields	1838 to 1849
Mills & Whalley	179 Strand	1804
Mouiston & Williams	White Hart Court, Leicester Sq.	1846 to 1850
Needham & Dobson	56 Piccadilly	1817 to 1818
Nutting & Hennell	38 Noble St.	1808
Nickolds & Roberts	5 Upper Conway St.	1816 to 1817
Neate & Son	39 Duke St, Manchester Square	1823
Parker & Birkett	16 Princes St, Soho	1801 to 1804
Pearce & Burrows	12 Banner St, St. Lukes	1829 to 1840
Pearce & Co.	12 Banner St, St. Lukes	1841 to 1851
Purse & Catchpole	120 Regent St.	1833 to 1835
Page & Gordon	1 Sherrard St, Golden Square	1801 to 1804
Pitts & Preedy	8 Great Newport St, Soho	1801
Page & Ramsey	17 Liquorpond St.	1817 to 1821
Patmore & Routledge	33 Ludgate Hill	1822
Pemberton & Scott	64 West Smithfield	1827 to 1830
Piercy & Son	17 Bartholomew Close	1814 to 1823
Pemberton, Son & Co.	6 Thavies Inn, Holborn	1818 to 1826
Robinson & Brown	153 Leadenhall St.	1838 to 1839
Reid & Cradock	67 Leather Lane	1813
Roberts & Co.	5 Bridgewater St, Barbican	1840
Robinson & Co.	153 Leadenhall St.	1840
Rutland & Co.	67 Oxford St.	1822 to 1823
Reynolds & Field	4 Stone End Borough	1832 to 1840
Rawlins & Summer	10 Great Marlborough St.	1840
Read & Son	51 London Wall	1810
Reily & Storer	6 Carey Lane	1830 to 1850
Salkeld & Acklam	425 Strand	1808 to 1815
Savory & Co.	48 Cheapside	1812 to 1825
Storr & Co.	53 Dean St, Soho	1810 to 1817
Storr & Co.	18 Harrison St, Gray's Inn Road	1821 to 1837

Stephenson & Farrow	27 Lombard St.	1822 to 1824
Storr & Mortimer	13 New Bond St.	1824 to 1840
Stonestreet & Ploile	163 Oxford St.	1821 to 1824
Sharp & Son	30 Fish St. Hill	1840
Smith & Sharp	14 Bartholomew Close	1801
Smith & Son	Lovell's Court, Paternoster Row	1801
Theobalds & Co.	7 Salisbury Court, Fleet St.	1840
Tobias & Co.	68 Wapping	1801 to 1815
Thomas & Evans	16 Staining Lane	1801 to 1807
Tobias & Levitt	31 Minories	1823 to 1824
Taylor & Perry	2 Bouverie St.	1830 to 1838
Taylor & Son	St. Martin's Churchyard	1819 to 1823
Tidbury & Son	207 Oxford St.	1819 to 1835
Urquhart & Whalley	179 Strand	1806 to 1807
Watson & Chaffers	42 Watling St.	1810
Watson & Co.	6 Crane Court, Fleet St.	1819
Watson & Cooper	29 King St, Soho	1838 to 1848
Wheatley & Evans	3 Old St, St. Lukes	1811
Wolsencroft & Leete	179 Union St, Borough	1844 to 1849
Wassell & Marriott	9 Pickett St, Strand	1819
Watson & McDowall	111 Newgate St.	1806
Wrangham & Moulson	White Hart Court, Leicester Sq.	1841 to 1845
Whitford & Pizey	15 Denmark St, Strand	1811
Wise & Page	12 Long Acre	1819
Wiltshire & Sons	36 Cornhill	1822
Widdowson & Veale	73 Strand	1839 to 1850

HALL-MARKS.

Of all the antique articles that interest the collector, there is none of which there is such definite and positive knowledge, in reference to period and date, as Old English Silver. Not only should every genuine piece have its marks, but the system of these marks is so complete, and has been in operation for so many years, (some five or six hundred), that to any one familiar with the subject, it is not a question of opinion, but of almost absolute certainty, and a knowledge of these marks is very easy to acquire.

As explained previously, the maker's mark is not a Hall-mark, but in this chapter we shall treat it as one, for owing to its connection with the other marks they have to be described together.

The object of Hall-marking is to secure to the purchaser a uniform and good quality of silver, and to prevent frauds, and before any article can receive the Hall-marks, it is tested by assay and is not stamped unless the quality is of the Sterling or Britannia standard. The authorities of the Goldsmiths' Com-

pany are empowered by various acts of Parliament to impose fines and penalties for selling any silver that is not Hall-marked, also for forging or imitating any of the marks which can only be legally stamped at the Goldsmiths' Hall.

In considering the Hall-marks separately, we shall not go into their early history, as that subject has been amply dealt with by others, but shall take them from the time our tables commence, that is with the reign of Elizabeth.

To make what we have to say more readily understood, we have prepared an enlarged list, showing all the changes from 1558 to the present time, and reference to this list will be found a convenient method of solving any doubt that may arise, as it includes every London mark that has been used for the last three and a half centuries.

Special attention has been given to the lion and leopard's heads. Our examples are not copied from any previous publication, but have been carefully reproduced from well authenticated pieces of plate, with every detail of change brought out, which, to the expert, is as important as the date letter.

The lion, which was first used in 1545, has not been subject to much change, except for slight variations in the shape of the shield. One detail, however, seems to have escaped previous notice, that is, that for many years, in fact from the beginning, he was a "lion passant guardant"  with his head turned

towards you, but since 1822 he has been simply a "lion passant"  looking straight ahead in the direction he is going.

The leopard's head has been subject to many changes, as can be seen by a glance down the list, the pattern of the crown changes often, at one time he has whiskers, etc., etc., but about the only mention we have before met with, in reference to the changes in this mark was in relation to the fact that before 1822 the head was crowned  and was without a crown  afterwards.

The first table of date letters was prepared and published by the Rev. Octavius Morgan, in 1853, and he is entitled to great credit, for it must have involved much labor and research to get them together. Mr. Chaffers made a great addition, by giving the shapes of the shields. Mr. Cripps claims that his list is the most accurate, and therefore it is his that we have adopted. They cannot be very much out of the way under any circumstances, as they are simply the letters of the alphabet, in their regular order, in several usual styles, but omitting J V W X Y and Z, and using twenty letters in each cycle or series.

The sovereign's head or duty mark, so called as it represented the payment of a tax, which at times varied from sixpence to eighteen pence an ounce, appears first in 1784 and was discontinued in 1890 when the tax was abolished. George III.

 George IV.  and William IV.  have been represented in some publications by the same head and that not like any of them. Since 1786 the kings all look to the right and Queen Victoria  to the left.

The lion represents the standard or quality. The leopard's head is now the mark for London. The alphabetical letter indicates the date. The sovereign's head shows that the duty was paid.

For twenty-four years, from 1697 to 1720, which included all of the Queen Anne period, the lion and leopard's head were not used, but were replaced by the seated figure of Britannia  and the lion's head erased  The quality of the silver with these marks, known as the "new standard," was finer than sterling, and is generally spoken of as the "Britannia" standard. The makers' marks for this period were always the two first letters of their last name as  for David Willaume and not their initials.

In 1720 the old or "sterling" standard was resumed and the maker's mark was changed to initials, but the Britannia standard was not prohibited, and some makers continued to use it, in fact Paul Lamerie did not register his mark for the Sterling standard  till 1732, his mark previous to that date and from 1712 being 

The Britannia standard, though still legal, was soon after-

wards abandoned, but is occasionally made at the present time. Pieces with this mark are sometimes sold as "Queen Anne," but to be such, should have the peculiar court hand date letter

 in a pointed shield with a straight top and not the modern  or 

Probably the best way to explain the system is to take an example and comment upon it, for instance,



from a tray made by John Emes in 1798. At the first glance the fact that there are five marks indicates that it was made since 1784 and before 1890, the fifth mark the sovereign's head, only having been used between those dates. The next thing to observe is whether the leopard's head is with  or without  a crown, and the fact that it is crowned fixes the date before 1822. The next reference would be to the date letters, and as the only series of Roman capitals between 1784 and 1822 was from 1796 to 1815, the table for that period will designate that  was the letter for 1798, and further reference to the list of makers' marks will show that  John Emes was of the same period.

It is necessary to notice these minor details as there are other series of Roman capitals and the same letter would occur  in 1580,  in 1718,  in 1798,  in 1878, but each time in a different shield, in fact the shape of the

shield is most important in determining the date, and reference to all changes of shield will be found in the table of Hall-marks.

The repetition of the same letter continually occurs, for instance, the small black letter  in 1558,  in 1638,  in 1678,  in 1696, and  in 1856. In three of these the shield is the same, but reference to the table, which gives all the marks for every year, will show that the other marks for those years are entirely different. We would mention here that the Hall-mark year commences in May and the date letter really represents a part of two years, but the single date, which is of the year the mark was first used, answers for all practical purposes.

We shall now leave the reader to gain any further information desired, by advising that the best way is to take the mark found on any article of London make, and look for it in the table till it is found, as knowledge acquired in this way is seldom forgotten.

There is one series of marks, however, that we will refer to, especially as good silver of that period is frequently met with, that is the series from 1739 to 1755, in the time of George II., the letter  is in a shield with one indentation in the top and two in the bottom, the lion  and leopard's head  are also in indented shields, a shape which occurs

in no other series—we mention this to refer to a forged mark recently seen on quite an important article—it had a maker's mark, and    a combination that not only proclaimed it as a rank forgery, but also that the maker was not familiar with his subject. It was probably made in New York.

It does not follow that every mark that is deficient or irregular, is not genuine, for in the many years that the Goldsmiths' Company has existed, scores of people have done the stamping, and some mistakes have no doubt been made, but on the whole it is remarkable how thoroughly and carefully the work has been done. At the end of the table of Hall-marks will be found a few examples of irregular stamping, showing that, at times, there was a carelessness as to how marks were placed.

We will give an example to show how a very trifling thing can establish the period of an almost obliterated mark. It is taken from an article in our possession     All that can be made out is one side of the leopard's head, and as it has whiskers, it fixes the date between 1756 and 1775.

The additional mark, the Roman Capital  in an oval, is not a date letter, but indicates that the article is of foreign make, and has been assayed at the Hall, and found to be of sterling quality—a regulation which is now obligatory in reference to all foreign silver brought to England for sale, but not always complied with. For reference to Provincial marks see Page 395.

A quick method of using the table to find a mark, for instance this



is to commence at the last page of the table, and look backward through the fourth column until the same date letter  of the same character is found in the same shield, then compare the other marks and if they all agree, the date will be found on the same line, but if not the same, continue to look till the same letter, in the same shield, appears with all the other marks (except the makers' mark) to correspond.

In the above instance it would be first met with in 1834, but all the other marks would not agree, for the leopard's  head would not have a crown; then it would be found in 1794, which would be correct.

The object of looking backward instead of forward is that most of the silver one is likely to come across, is of late, instead of early date.

The maker's mark would probably not be the one in the table, as there were many makers in every year.

Any recently made articles of the Britannia standard should have these two marks   with the same date letter in the same shield, that is used on sterling silver of the same year.

HALL-MARKS

363

Enlarged specimens of each series of London Hall marks from 1558 to the present time, showing the changes in shape of shields, style of date letters, etc. Most of the series cover a period of twenty years.

Years included
in each series.

Particular year
of each mark.

1558
to 1577



1564

1578
to 1597



1581

1598
to 1617



1605

1618
to 1637



1627

1638
to 1657



1651

1658
to 1677



1674

1678
to 1696



1689

Enlarged specimens continued.

Years included
in each series.Particular year
of each mark.1696
to 1720

1708

1721
to 1728

1723

1729
to 1739

1738

1739
to 1755

1753

1756
to 1775

1768

1776
to 1784

1783

1784
and 1785

1784

1786
to 1795

1792

Enlarged specimens continued.

Years included
in each series.Particular year
of each mark.1796
to 1821

1798

1822
to 1833

1825

1834
to 1836

1835

1837
to 1855

1840

1856
to 1875

1859

1876
to 1895

1888

1896
to date

1899

Britannia
Standard

1902

Table of London Hall-Marks.

showing all the marks for each year, and with each year a maker's mark of the period:

Commencing with the reign of Elizabeth.

Maker unknown					1558
Maker unknown					1559
Maker unknown					1560

Date letter for the first time,
in a regular shaped shield.

Maker unknown					1560
Maker unknown					1561
Maker unknown					1562
Maker unknown					1563
Maker unknown					1564
Maker unknown					1565
Maker unknown					1566

Maker unknown					1567
Maker unknown					1568
Maker unknown					1569
Maker unknown					1570
Maker unknown					1571
Maker unknown					1572
Maker unknown					1573
Maker unknown					1574
Maker unknown					1575
Maker unknown					1576
Maker unknown					1577

Date letter changes to Roman capitals.

Maker unknown					1578
Maker unknown					1579
Maker unknown					1580

Maker unknown					1581
Maker unknown					1582
Maker unknown					1583
Maker unknown					1584
Maker unknown					1585
Maker unknown					1586
Maker unknown					1587
Maker unknown					1588
Maker unknown					1589
Maker unknown					1590
Maker unknown					1591
Maker unknown					1592
Maker unknown					1593
Maker unknown					1594
Maker unknown					1595

Maker unknown					1596
Maker unknown					1597

Date letter changes to Lombardic capitals.

Maker unknown					1598
Maker unknown					1599
Maker unknown					1600
Maker unknown					1601
Maker unknown					1602

Accession of James I.

Maker unknown					1603
Maker unknown					1604
Maker unknown					1605
Maker unknown					1606
Maker unknown					1607
Maker unknown					1608

Maker unknown					1609
Maker unknown					1610
Maker unknown					1611
Maker unknown					1612
Maker unknown					1613
Maker unknown					1614
Maker unknown					1615
Maker unknown					1616
Maker unknown					1617

Date letter changes to small italics.

Maker unknown					1618
Maker unknown					1619

Two different date letters this year.

Maker unknown					1619
Maker unknown					1620

Maker unknown     1621

Maker unknown     1622

Accession of Charles I.

Maker unknown     1623

Maker unknown     1624

Maker unknown     1625

Maker unknown     1626

Maker unknown     1627

Maker unknown     1628

Maker unknown     1629

Maker unknown     1630

Maker unknown     1631

Maker unknown     1632

Maker unknown     1633

Maker unknown     1634

Maker unknown					1635
Maker unknown					1636
Maker unknown					1637

Date letter changes to court hand.

Maker unknown					1638
Maker unknown					1639
Maker unknown					1640
Maker unknown					1641
Maker unknown					1642
John Wardlaw.					1643
Maker unknown					1644
Maker unknown					1645
Nichs. Wollaston					1646
Maker unknown					1647
Maker unknown					1648

Commonwealth.

Maker unknown					1649
Henry Greenway					1650
Maker unknown					1651
Maker unknown					1652
Maker unknown					1653
Stephen Venables					1654
Daniel Rutty?					1655
Maker unknown					1656
Maker unknown					1657

Date letter changes to black letter capitals.

Maker unknown					1658
Maker unknown					1659

Accession of Charles II.

Maker unknown					1660
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Christopher Shaw					1661
Maker unknown					1662
Maker unknown					1663
Maker unknown					1664
Maker unknown					1665
Maker unknown					1666
Maker unknown					1667
Maker unknown					1668
Maker unknown					1669
Maker unknown					1670
Maker unknown					1671
Maker unknown					1672
Maker unknown					1673
Maker unknown					1674
Maker unknown					1675

Maker unknown     1676

Maker unknown     1677

Date letter changes to black letter small.

Note change in shape of shields.

Maker unknown     1678

Benjamin Pyne?     1679

Ralph Leeke?     1680

Maker unknown     1681

Geo Garthorne?     1682

Maker unknown     1683

Benjamin Pyne.     1684

Accession of James II.

Maker unknown     1685

Lawrence Coles?     1686

Nathaniel Greene     1687

Accession of William and Mary.

Maker unknown					1688
Anthony Nelme.					1689
Robert Timbrell.					1690
James Chadwick					1691
Maker unknown					1692
Maker unknown					1693
John Ruslen?					1694

William III.

John Jackson?					1695
Maker unknown					1696

For 24 years after this a decided change in all the marks. The makers mark instead of initials, now has the two first letters of the last name. The figure of Britannia replaces the lion. The lion's head erased takes the place of the leopard's head crowned. The date letter changes to court hand.

The quality of the silver was also raised from sterling, or $\frac{925}{1000}$ fine, to $\frac{959}{1000}$ fine, and is generally known as the Britannia Standard.

Thomas Parr					1696
Joseph Bird					1697
Benj. Watts					1698
Wm. Gamble					1699
Anthony Nelme					1700
Geo. Boothby					1701

Accession of Anne.

Thomas Sadler					1702
Wm. Andrews					1703
John Ladyman					1704
P. Harrache					1705
D. Willaume					1706
Simon Pantin					1707
John Wisdome					1708
Thomas Allen					1709

P. Rolles, Jr.					1710
Nath'l Lock					1711
Mat. Lofthouse					1712
Thomas Port					1713

Accession of George I.

Chas. Jackson					1714
Thos. Langford					1715

Date letter changes to Roman capitals.

Michael Boulton					1716
Paul Lamerle					1717
Jonah Clifton					1718
Sam. Margas					1719

Old Sterling standard restored, with initials for makers mark as before 1696—but the Britannia standard also made for some years longer.

Dav. Tanqueray					1720
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Simon Pantin					1721
Nich. Clausen					1722
Thomas Farren					1723
M. Godwin					1724
B. Fletcher					1725
Wm. Atkinson					1726

Accession of George II.

Paul Crespin					1727
Ed. Cornock					1728
Rich'd Scarlet					1729
Wm. Petley					1730
Wm. Darker					1731
Paul Lamerie					1732
Mary Pantin					1733
Wm. Gould					1734

R. Abercrombie					1735
----------------	---	---	---	---	------

Date letter changes to Roman small,

John LeSage					1736
Louis Dupont					1737
Benj. Godfrey					1738
F. Spilsbury					1739

Up to this time all date letters have been in plain pointed shields with a straight top; they now change to a shield with one indentation at top and two at bottom—the shields for lion and leopard's head also change, and every maker has now an entirely new mark.

Paul Lamerie					1739
Jo'thn Fossy					1740
D. Willaume					1741
Chas. Hatfield					1742
Edward Wood					1743
J. Robinson					1744

John Neville					1745
Thomas Gilpin					1746
Edw'd Wakelin					1747
Ayme Vechau					1748
Andrew Killik					1749
John Rowe					1750
Elias Cachart					1751
Gurney & Co.					1752
William Gould					1753
Simon Lesage					1754
John Payne					1755

Note change in shape of shields.

Date letter changes to black letter capitals.

Leopard's head now generally has whiskers.

W. & R. Preston					1756
Pierre Gillois					1757

Wm. Plummer					1758
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Robert Rew					1759
------------	---	---	---	---	------

Accession of George III.

Mordecai Fox					1760
--------------	---	---	---	---	------

Fred. Kandler					1761
---------------	---	---	---	---	------

Fuller White					1762
--------------	---	---	---	---	------

William Shaw					1763
--------------	---	---	---	---	------

D. & R. Hennell					1764
-----------------	---	---	---	---	------

Wm. Robertson					1765
---------------	--	--	--	--	------

Peter Wintzer					1766
---------------	---	---	---	---	------

Thos. Hemming					1767
---------------	---	---	---	---	------

John Carter					1768
-------------	---	---	---	---	------

Joseph Heriot					1769
---------------	---	---	---	---	------

S. & J. Crespell					1770
------------------	---	---	---	---	------

Ebenezer Coker					1771
----------------	---	---	---	---	------

Jo'thn Alleine					1772
John Barry					1773
George Smith					1774
James Young					1775

Date letter changes to Roman small.

After this date, leopard generally without whiskers.

Nich. Dumeé					1776
Walter Tweedle					1777
T. Northcote					1778
B. Davenport					1779
John Scofield					1780
E. Fennell					1781
Hester Bateman					1782
Edward Jay					1783
Benj. Laver					1784

Now there is a fifth mark, the king's head.
In the latter part of 1784 and for a while in
1785 it is in intaglio, in a square shield with
clipped corners, and looks to the left; after
that it is in relief, in an oval shield and looks
to the right.

Samuel Wintle						1784
Rich. Crossley						1785
John Lambe						1785
John Harris						1786
Henry Green						1787
Henry Chawner						1788
Croucn & Hannan	 					1789
Wm. Vincent						1790
William Abdy						1791
Paul Storr						1792
John Moore						1793

Pitt & Preedy						1794
John Thompson						1795

Date letter changes to Roman capitals.

Chawner & Ems						1796
R. & D. Hennell						1797
John Emes						1798
Eley & Fearn						1799
P. A. & W. Bateman						1800
Timothy Renou						1801
Messrs. Hennell						1802
Moses Levy						1803
Henry Nutting						1804
James Harris						1805
William Sumner						1806
John Ashley						1807

James Cording						1808
William Fountain						1809
Wm Bannister						1810
Crispin Fuller						1811
William Squire						1812
Thomas Wallis						1813
Thos Sherborn						1814
William Bennett						1815

Date letter changes to Roman small.

Emes & Barnard						1816
J. E. Terry						1817
Hart & Harvey						1818
William Elliott						1819

Accession of George IV.

Richard Hoby						1820
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William Baker      1821

After this, leopard's head without a crown.

The lion now looks to the left.

Robert Garrard						1822
Crispin Fuller						1823
Benjamin Smith						1824
J. J. Kirber						1825
Hyam Hyams						1826
Saml. Hennell						1827
B. Massey						1828
Barnard & Sons						1829

Accession of William IV.

William Eaton						1830
E. Farrell						1831
Charles Fox						1832

Pearce & Burrows						1833
E. Barton						1834
J. & J. Aldous						1835

Date letter changes to black letter capitals.

Paul Storr						1836
------------	---	---	---	---	---	------

Accession of Victoria.

W. K. Reid						1837
Theobalds & Co						1838
Reiley & Storer						1839
W. Easterbrooke						1840
Mortimer & Hunt						1841
J. Angel & Son						1842
William Cooper						1843
William Brown						1844
Thomas Diller						1845

George Barnard						1846
Joseph Taylor						1847
Charles Lias						1848
J. C. Edington						1849
Charles Gibson						1850
Hyam Hyams						1851
W. R. Smily						1852
John S. Hunt						1853
T. H. & F. Francis						1854
Charles Bishop						1855

Date letter changes to black letter small.

John Eady						1856
Robert Harper						1857
W. Hattersly						1858
E. Barnard & Son						1859

S. Whitford						1860
Roberts & Briggs						1861
George Evans						1862
Smith & Nicholson						1863
George Fox						1864
Hands & Son						1865
Robert Harper						1866
H. Holland						1867
George Angell						1868
A. Sibley						1869
Brownett & Rose						1870
E. C. Brown						1871
Stephen Smith						1872
Hancocks & Co						1873
Thomas Johnson						1874

F. Elkington



1875

Date letter changes to Roman capitals.

Note change in shape of shield

Alfred Ivory



1876

Charles Mappin



1877

Richard Sibley



1878

Stephen Smith



1879

Louis Dee



1880

C. S. Harris



1881

W. & J. Barnard



1882

Grinsell & Son



1883

George Heath



1884

J. W. Johnson



1885

J. B. Hennell



1886

R. Hodd & Son



1887

J. S. Beresford						1888
Walker & Tolhurst						1889
J. H. Savory						1890

After this four marks only

D. & J. Welby					1891
J. B. Carrington					1892
Jesse Earl					1893
W. Hutton & Sons					1894
Charles Boyton					1895

Date letter changes to Roman small.

Note change in shape of shields.

W. Comyns & Sons					1896
L. A. Crichton					1897
C. S. Harris & Sons					1898
Heath & Middleton					1899

Barnard & Sons     1900

Accession of Edward VII.

Henry Brasted     1901

Alfred Clark     1902

John Hall     1903

Some explanation seems necessary in regard to the leopard's head from 1756 to 1775, which is described in the list as *generally* with whiskers. It was evidently the intention to have this mark with the whiskers for this series only, but we have seen it on several articles dated 1755, and without the whiskers in other years, notably 1759, 1766 and 1774, yet for each of these years examples with the whiskers also exist. After 1775 and as late as 1784 the head with the whiskers occasionally appears, but not often. There were apparently, in some years, two sets of punches for this mark, and whether both were used with intention or by inadvertence is now too late to inquire, but we notice that the mark with whiskers is almost always on the larger and more important pieces.

Examples of irregular stamping

Tazza 1601

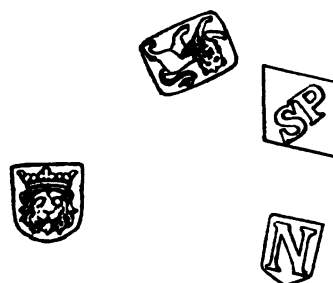


Coffee 1738



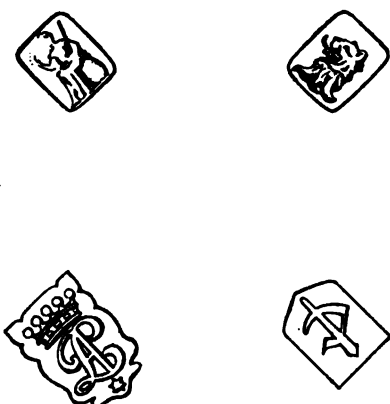
made by Thomas Rush

Pint cup 1728



made by Sarah Parr

Candlesticks 1698



College Cup 1688



PROVINCIAL MARKS.

As the similarity of some of the provincial marks to those of London might be misleading, we will mention that for the last hundred or more years the mark for Chester was the same as for London, but with the *additional* mark of the city arms  since 1839 however, the leopard's head has been discontinued.

At Exeter it was the same, the city arms  being the *additional* mark ; here the leopard's head was discontinued about 1800.

At Newcastle-on-Tyne there was no change in regard to the leopard's head, and the city arms was the *additional* mark 

The Exeter and Newcastle-on-Tyne offices were both permanently closed in 1885.

Birmingham differs from London in that it has an anchor  *instead* of the leopard's head, and Sheffield has a crown  *instead* of the leopard's head, and the crown is often on the same punch as the date letter.

The date letters at all these places are not for the same years as for London, and the shapes of the shields also differ.

Complete tables of all the provincial date letters can be found in Mr. W. J. Cripps valuable work, "Old English Plate."

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